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A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

The Status of Henry Irving—His Formative Skill and Weakness of Portrayal Conspicuous in Faust—American Opinion of the Actor Divided Into Two Unlike Streams—The Aesthetic and Scientific Methods of Criticism—Sensibility versus Reason—Poetical Idealization and Extravagance Focused on Ellen Terry's Margaret—The Actress a Comedienne.

Mr. Henry Irving occupies an honorable and conspicuous postion among actors. He has won his place by conscientious labor directed by great talents and focused by conservative respectability.

He has brought considerable knowledge and no small amount of skill to the building of his fame, and he has secured the recogniton of conservative England and America.

That it is possible to do all this without being a supereminent histrion does not require argument. But it does require occasional emphasis.

To no one more than to an intelligent and discriminating actor like Mr. Irving can wholesale and fulsome adulation be transparent and distasteful, and he has received that from certain American writers of acknowledged ability to the great discredit of criticism in this country.

Probably in nothing that Mr. Irving has done has his formative skill and his weakness of portrayal been so conspicuous as in his play of Faust, and his assumption of Mephistopheles.

On the one side the phantasmal character of the work has given every opportunity for the exhibition of his matchless good taste and ingenuity in handling pictorial details. On the other the subtlety and spirituality of the character of Mephisto have eluded him entirely.

American criticism of Mr. Irving has divided on his Faust, and now flows in two pronounced and unlike streams.

It is the purpose of this article to point out, in a friendly way, what the writer conceives to be the errors of one form of opinion, and the justice of the other.

That it is possible to do this without acrimony and without prejudice, is one of the advantages of a paper like THE MIRROR, to which the thoughtful public who are interested in the discussion of dramatic art turn to find the actor and his work reviewed unhurriedly, but never unjustly.

One branch of criticism, represented in this city by one of the ablest of our writers upon dramatic matters, has postulated the conviction that "Henry Irving is one of the greatest actors that have ever lived, and he has shown it over and over again."*

Upon any such assumption as this it is only possible to treat Mr. Irving as a *rara avis*, and that's the branch of criticism so ably represented by the writer I have quoted, has proceeded to do, but in few cases with the elegance and ardor of its chief representative.

The other branch of criticism has invariably held that Mr. Irving is not so much a histrionic genius as a manager of patient and intelligent constructive talents, who ekes out his own deficiencies of interpretative power by the smart use of every adjunct that the sister arts and the improved scientific appliances of our day will furnish.

The latter group of critics, therefore, do not believe that Mr. Irving is one of the greatest actors that have ever lived, for these critics hold that histrionism, while it may be embraced by adjuncts, is best shown by overcoming their absence.

You will see that the two sets of opinion represent respectively what may be called the æsthetic and the scientific methods.

Both methods have their claims, but one had more claim fifty years ago than it has now. One method obtrudes its personal preference; the other is apt to obtrude the severity of facts. One writes from the sensibilities; the other from the reason.

I, for one, do not agree with the school of sensibility. I do not think that Mr. Irving is one of the greatest actors that have ever lived.

I cannot see the vigor or fairness of even measuring Mr. Irving with Rio Van Winkle, because I do not think that Mr. Joe Jefferson is the other greatest actor that ever lived, and by whose girth and stature all subsequent players must be compared.

The tendency of this school of criticism is to make a fetish of the favorite actor, and then lay all others on his altar.

Its amiable weaknesses transcend criticism with poetic license, and sometimes with poetic power, as when we are told:

> Miss Terry's Margaret is a delicious woman, and not metaphysical nor mysterious; but it is Margaret imbued with the temperament of Ellen Terry—who, if ever an exceptional creature lived upon this earth, is exceptional in every particular. In her embodiment, last night, she transfigured this character. She maintained it in an ideal world, and she was the living epitome of all that is fascinating in essential womanhood—glorified by genius.

One sees, curiously enough, in this, not the critical faculty at all, but the poetic idealization and extravagance. It is the eye, in fine frenzy rolling, of the fancy, not the clear vision of judgment.

To be told that the excellence of the Margaret was that it became imbued with Ellen Terry is just that reversal of function that the lover and not the judge experiences. Your other set of observers looked for the imbual of Ellen Terry with Margaret. It appeared to their minds that that was what Ellen Terry was there for, and that any recognition of her entirely exceptional qualities "upon this earth" as Ellen Terry trenched upon the fantasy of the moon struck critic who bleats to an accordeon under her palace or her cottage window.

I am free to acknowledge that the poetic quality that transfigures what it loves, is a much more estimable quality than the practical analyses of the critic who pulls to pieces what he admires.

But it will always be a question if the poet's tones and languors are not slightly out of place in what ought to be a judicial investigation of the truth, and it will always, I apprehend, be difficult to make the sober reason of theatre-goers believe that Ophelia, Portia, Marguerite, and Olivia are honored and glorified by being similarly imbued with the woman who, if even an exceptional woman, lived on this earth exceptional in every particular.

I've an idea that both Mr. Irving and Miss Terry are entirely human, when denuded of the poetic glamour. They certainly do some things better than others, and I have never seen them transform and glorify anything with such a divine fire as shown at times in a Booth, a Kean, a Brooke, or a Salvini, or imbued a Crampton, a Cushman, or a Morris.

It is not the exceptional nature but the exceptional talent that arrests attention. The nature must be non exceptional. It must be common with the human heart, in sympathy with the universal and cheapest humanity. Your starry saint will not touch the multitudinous wires of our common nature.

In the unfervid school of criticism Mr. Irving is seen to lean strongly upon those devices that genius discards. He is seen to be mannered when he would be mimetic, and purely illuminative when he should be interpretative.

To the eye his action is limited and marred by physical defects; to the ear his imagination in all its flights gives out the leaden beat of wings that are added by the property-room and by a speech that preserves all the dissonances of a dialect through every role from the highway robber to the king.

That he should be purposive and determinate and impressive in spite of these disadvantages, as he certainly is, shows him to be an artist of directing will-power, not a genius of recreative fiat, for he never gets beyond himself, but takes all his excrescences into the empyrean of fancy, and exhibits them each with his trade-mark on it.

A study of his production of Faust betrays the pictorial, not the histrionic, artist. The bulk of the play is splendid but irrelevant mummery that strikes the eye.

No one but the æsthetic critic who has postulated the extraordinary statement that whatever Mr Irving does must be the best that was ever done, can connect the witches' kitchen and the Brocken scene with the drama of Faust. They are simply stage irrelevancies—whatever they may be in the poem—and give Mr. Irving the opportunity to limp about in a flame-colored dress, among imps who are brewing a devil's broth; to exhibit the superstitious mumbo-jumbo of the middle ages, and afterward to declare that he has risen above the voudoo business and made his devil a man-about-town, independent of the Miltonic bugabooism.

Mr. Mills has no more caught the essential motive of Goethe's poem than has Mr. Irving. Even the poet-critic of America has overlooked the one distinctive purpose and lesson of it—which is that man is not made happy and cannot be redeemed through his intellect, but through his heart.

Philosophy, poetry and religion converge here, and there is room for criticism to add one little ray to the focus.

I meant to say something about Miss Terry from my point of view—it is always more interesting to see men disagree than to have them agree, but I can only jot down a few conclusions.

She is to my mind a comedienne only, and a charming one.

Her pathos—if you will allow me to be concisely technical, and, of course, not comprehensible to Mr. Abe Hummel—is always *static*, never *dynamic*. It is a temperamental condition, not an intellectual expression. And the moment she breaks into comedy the audience breaks into recognition and welcomes her home. You must have seen this in Portia, where she wept in the wrong place. You must have seen it in Olivia, where her observers sat dumb when her heart was breaking, and began to applaud the moment she gave a skip, hop and jump.

But enough for the present. It isn't the amaranth that leaves a delicate odor behind but the lily of the valley, and it isn't the comedienne who can best play Marguerite.

NYM CRINKLE.

* New York *Tribune*, Nov. 8.

LEONA FONTAINEBLEAU.

Another Spectacular Burlesque.

"I am pretty busy just now making preparations for the Summer spectacle in Chicago," said Alfred Thompson to a MIRROR reporter the other day. "It was owing to the success of The Arabian Nights in that city that David Henderson has given me carte blanche to produce a spectacular burlesque, for the concoction of which all the best ingredients of modern burlesque are to be introduced. I have selected the fairy tale of Cinderella, which, though produced in a new form, will retain the old story. The title I have given it is The Crystal Slipper, or Prince Prettiwitz and Little Cinderella. I have a collaborateur, and the libretto will be written by myself and Harry B. Smith, the author of The Begum. I have selected most of the music. As usual with all of my pieces, I have designed the scenery and costumes, and have done all in my power to produce a work that will excel anything that I ever did for the Drury Lane or Alhambra, in London.

"The cast, which requires a very large company, is being rapidly engaged, and I will have several very strong people. I have already signed with R. E. Graham, Edwin Foy, Ida Mülle and Elmer Delaro. Mme. Dorst and M. Oreste, the dancers, are engaged, and will be at the head of a ballet of fifty. The scenery is being painted by William Voeghtlin and Mr. Crane, of the Chicago Grand Opera House.

"It is our intention to produce the piece at that house the latter part of May, and I shall superintend the rehearsals. The costumes are being made, under my supervision, by the Dazians, the armor by Hirch, of Paris and this city, and the elaborate properties by Mr. Bradwell, of the Metropolitan Opera House. Mr. Bradwell comes of a family of property-makers, his grandfather having made properties for Edmund Kean. He himself was the constructor of the immense dragon seen in Siegfried. I shall import nothing connected with the production, for I believe that America can produce the best of everything. After the season in Chicago, where it is to run all Summer, The Crystal Slipper will be seen in all the large cities. About a New York engagement I can say nothing, for no arrangements have yet been made. David Henderson will be the sole manager. It is his enterprise."

Mantell and Monbars.

"Mr. Mantell will begin a three weeks' season at the Fifth Avenue Theatre next Monday night," said Manager Gus Pitou to a representative of the MIRROR, "appearing in Monbars, which has been the *piece de resistance* of the season. Mr. Mantell has in the title role a part which, to my mind, he fits better than any he has yet undertaken. The character is romantic, and it is in the romantic drama that Mr. Mantell excels. His costumes are marvels of beauty, and the period of the drama gives opportunity for elaborate dressing. As for the scenery, that, too, will be beautiful and artistic. It is being painted by Charles Witham (of Harrigan's), William Voeghtlin, Weston and Apjohn. The cast has been strengthened by the addition of three new people just engaged. After the New York engagement Mr. Mantell goes West, appearing in Detroit, St Louis, Chicago, Kansas City, Minneapolis, St. Paul and other places, closing his season about May 6.

Harry Lacy tells rather a good one on himself and Jane Coombs, who will be remembered years ago as a prominent tragedienne: "I'll never forget one performance in John Ellsler's theatre in Pittsburg. The play was Romeo and Juliet. So, to give effect to a few of the strong scenes, I wanted a little slow music. Says I to the German leader: 'Now, when Romeo and Juliet walk to the altar to be blessed by Friar Laurence, play something slow and tender.' When the time came the Teuton took the cue all right, and began, 'Birdie, I am tired now, so put me in my little bed.' It was a most ridiculous situation, and Miss Coombs turned and gave him a look that almost withered him."

At the Theatres.

NEW BROADWAY THEATRE—LA TOSCA.

Baron Scarpia.....Frank Mordaunt
Mario Cavaradossi.....Melbourne McDowell
Cesare Angelotti.....Harry Davenport
Marquis Altavanti.....W. B. Murray
Eusebe.....W. J. Hurley
Vicomte de Treville.....Archibald Cowper
Reine Marie Caroline.....Judith Berrolde
Princess Orlonia.....Eleanor Merron
Floria Tosca.....Fanny Davenport

Surely no play was ever presented for the first time in this metropolis under more favorable circumstances than those which attended La Tosca at the new Broadway Theatre last Saturday evening. The opening of a spacious and beautiful playhouse, with every provision for the comfort and safety of the spectators gave additional importance to what would have singly been an exceptionally interesting event, and the house was thronged by such a representative audience as only the capital city of this continent can assemble. The gathering was alert, attentive, critical and discriminating. It welcomed Fanny Davenport very cordially, applauded her artistic efforts with enthusiasm, sat patiently through the performance until the final curtain—which fell past midnight—and very properly and justly returned the verdict "Failure" with scarcely a dissentient voice. And for once the popular and critical verdicts completely agreed,

Miss Davenport's fine acting, not to speak of the careful manner in which she staged the drama, frees her from any responsibility for the failure. The author, and the author alone, was responsible. Singularly enough, the chief offence of the production was aggravated by the faithful interpretation given the two principal characters. It is not often that a playwright's sins are exposed in this manner. M. Victorien Sardou must bear the sole blame of La Tosca's enormities; not only the blame of the critics, but the just censure of all decent thinking and acting men and women who have seen his brutal, bestial, bawdy work. Sardou has long enjoyed supremacy among the dramatists of the present generation, because he has heretofore given to the stage a number of plays that are still admired as remarkable specimens of ingenuity, adjustment and craft. But in La Tosca he falls from his high estate and, unless we greatly mistake, destroys at one stroke the confidence and esteem which he enjoyed.

The noxious influence of Zola reeks in this hideous exposition of horror and lust. The leader of the realistic school—the man who maintains that nothing in nature is too degrading, or too disgusting, to serve the purposes of literature and the stage, that idealism is opposed to art, and the odor of offal and the emanations of the gutter contribute to the refinement and the enjoyment of mankind—this execrable Zola has found an ardent disciple in Sardou. Like many new converts he is a zealot; he rushes as far as possible to the opposite extreme from his former position, and out-Zola's Zola in descending to the lowest cess-pools of vice, and crime, and base passion, to obtain his unclean materials. Searching for the novelties of human filth, he selected those that were unknown to the stage because no man had had the audacious desire, or had dared to place them there to fill the theatre with their foul, malignant vapors.

In subject and in method of treatment La Tosca it absolutely indefensible. Strictly speaking, it is not immoral; but like many unmentionable things common to human experience, it is gross and repulsive. That which is both gross and repulsive is not a fit subject for the dramadist's pen.

Let us look into the story of La Tosca: The time is 1800; the place Rome. The scene shown in Act One is the church of St. Andrea, in one of whose chapels Mario Cavaradossi is painting a religious picture. He is a young artist, whose political bias is republican, and he enjoys the love and favor of Floria Tosca, a cantatrice, whose beauty and talent are on every lip. As he is working, Cesare Angelotti, a young man who is under sentence of death for sedition, rushes in, discloses his identity and the fact that he has escaped from prison, and implores the painter to save him. Angelotti dons a female model's garments and is taken to Mario's villa for hiding. Baron Scarpia, chief of the Roman police, arrives at the church in search of the fugitive, too late to secure him. Meantime Mario and La Tosca have had a conversation, wherein her silly jealousy is illustrated. She thinks his picture is too beautiful, and wants him to make the Mary in it less lovely. The church service, too, has begun. While Scarpia is prosecuting his inquiries the voice of the priest is chanting, the low responses of the multitude, the Te Deum of choristers and cathedral organ are introduced as a minor accompaniment.

Act Two takes place in the throne-room of the Farnesi palace. The *diva* is to sing for the entertainment of the Queen and her Bourbon court. Scarpia forms the plan of capturing Angelotti by exciting the jealousy of La Tosca. He shows her a fan belonging to the Marquise Altavanti, which he says he has just found in Mario's studio. The singer is torn with suspicion; she can scarcely face the ordeal of singing before the Queen so eager is she to make certain of her lover's perfidy. News comes of the defeat of the royalist forces by the French army. In the confusion La Tosca, followed by Scarpia and the police, make for the artist's villa.

Act Three is laid there. The cantatrice accuses Mario of infidelity. He tells her of the real cause of his mysterious actions and in secrecy reveals Angelotti's hiding-place nearby. Scarpia and his police arrive. He asks Mario to give up Angelotti, The artist professes ignorance of his place of concealment. Scarpia orders Mario to be taken into the next room by his men; then he tells La Tosca that her lover will be tortured until she reveals his secret. Mario is bound in a chair; a steel band to which spear points are fixed is about his head; every time she refuses to answer these points are driven into his flesh. She still refuses. Mario's screams of agony are heard. Again she is questioned, again she refuses, and again the shrieks come from that room. La Tosca can hold out no longer. She points to Angelotti's hiding-place—"He is there!" The police drag forth the body of the fugitive, he has poisoned himself to escape capture. Mario, ghastly pale, with blood streaming down his face from the wounds in his forehead, staggers from the chamber of torture. Scarpia places him and La Tosca under arrest.

Act Four is impossible to describe in detail—it is a monstrous exposition of insane lust and vengeful assassination. It takes place at the Castle of St. Angelo. Scarpia, having finished his late supper, has Tosca brought to him. He tells her that Mario will be executed at daybreak. He says that he has become weary of ready compliance from many women—he whets his base appetite with horrid pictures of the joys that are in store from a resistant beauty. He tells her that if she will consent to be his for the night he will give orders to have the execution a mock one—Mario shall feign death when the blank cartridges of the guard are discharged and with a passport he and the *diva* can seek safety in some other country. Then follows a mess of verbal and physical abominations, Scarpia urging his brutish proposition with horrible exclamations of desire and painting the raptures that his bestial fancy anticipates. Tosca, after a struggle, consents. The order is given for the mock execution. The human vampire, with flaming eyes and stertorous breathing, rushes to embrace his prize. Tosca snatches a carving-knife from the supper-table and stabs him. Scarpia dies hard. The woman takes his head between her hands and hisses at him the wildest execrations. He rises and attempts to reach the door—she bars the way with upraised knife, and he falls dead. Then she puts some candles at his head and lays a crucifix on his breast.

Act Five contains more horrors. Mario goes out to execution. The shots are heard. Tosca rushes to him and calls on him to arise and go with her to liberty and safety. He does not speak. Then she discovers that he is dead. The captain of the guard tells her that he has simply carried out Scarpia's orders—the plan of a mock execution was only a *ruse*. Tosca charged with the murder of the Baron acknowledges her guilt and glories in it. With a cry of defiance and despair she plunges over the battlements of the castle into the Tiber.

It will be seen that this is a turgid story, stuffed with horrors and extravagant to a degree that few writers of melodrama would contemplate, even writers of the cheapest, most tumid species of melodrama. But words cannot adequately describe its brutal, repugnant realism, its uncompromising exhibition of human bestiality. To fully comprehend these monstrous and debasing qualities the piece must be seen. There are few of either sex that would voluntarily witness it twice. There is a bad taste left in the spectator's mouth—he feels as if he had indulged in a terrific mental debauch. An unhealthier production it has never been our lot to see. From one point of view the *morale* is not objectionable. The *liason* of Mario and La Tosca is ended by tragic deaths—the lechery of Scarpia is punished with the knife. But the dreadful saturnalia of blood and crime and animal passion, if it be not immoral—strictly speaking—violates good taste and the fundamental principles of true art and inexpressibly shocks every person who is not proof against grossness of the very worst form imaginable.

The first act is weak and futile. It practically develops nothing of importance and leads to nothing. The dialogue in it is either feeble, vague or commonplace. The introduction of holy water, genuflexions and other solemn rites and ceremonies of the Catholic church is a mockery that affronts a large class in the community, while it fails to produce an impressive effect on others. The second act is pointless. It contains no more movement than the first, which it resembles in that it is void of telling incident or striking situation. The third act is rapid and absorbing by reason of its harrowing occurrences. But the torture and bloody appearance of the mutilated Mario is objectionable in its hideous realism. If such things are tolerated we may look to see surgical operations and the ravages of loathsome diseases practically illustrated in the glare of the footlights. The fourth act has already been described. It is badly put together as well as disgusting. It is astonishing that Sardou's practiced hand should blunder into an anti-climax. The natural and dramatic conclusion of the act is the death of Scarpia. Sardou lets the whole situation down by having Tosca follow up the crime with her candles and crucifix. No woman, not even a devotee, would feel the slightest solicitude for the soul of the beast who has almost attempted to outrage her and whom she has killed. The last act falls flat because of the terrific tumidity of the preceding act. The one strong opportunity—the point where Tosca talks to the dead Mario, thinking him living—goes for naught because it is badly managed. Bartley Campbell used the same idea far more impressively in My Partner.

It is pleasant to pass from the unpleasant play to the acting of Miss Davenport. In the first and second acts she had little to do, but gleams of sunny comedy irradiated her scenes with the artist in the church and the episodes at the Queen's court. But it was in the fourth and fifth acts that she reached the highest plane of tragic greatness. The violent struggle of the woman, swayed by love and duty, while the torture progressed, was magnificently portrayed. The intensity of the thrilling situation was fully depicted by the actress. Her voice had the accents of anguish, her frame was palsied with fear and horror, her face expressed the awful terror of the trial. She reached the highest possible point of tragic histrionism, and wrung the hearts of her audience with her exhibition of agony. Our critics, always reluctant in according the full measure of praise to this artiste, have given but a faint idea of the extent of her splendid triumph. But it was appreciated by the house, and the people, electrified by the actress' effort, gave vent to unrestrained enthusiasm at the conclusion of the scene. In the fourth act, which is, indeed, Tosca's most trying artistic ordeal, since the greater part of it is composed of by-play and "business," Miss Davenport did some superb work. Her expressions of horror, hate, and loathing were wonderfully impressive. Her killing of Scarpia, and her torrent of execrations shrieked in his dying ears were thrilling features of this altogether remarkable impersonation. Miss Davenport's enormous success in a play that offers so many points of criticism is worthy of the greatest praise that can be extended to it. It is worse than unjust that, in the storm of disapproval Sardou's work has excited, the genius of one of our most conscientious and powerful artistes should be overlooked, or dismissed with faint and inadequate commendation. Of Miss Davenport's appearance it is only necessary to say that she looked more beautiful than ever and wore some exquisite gowns, not only becoming but appropriate.

The author found in Mr. Mordaunt a faithful interpreter of Scarpia. In commending the extraordinary truth of the impersonation it is not necessary for the reviewer to allude to its bestiality. No actor errs in embodying the ideas of the creator of the character he plays. Mr. Mordaunt made the role just what Sardou intended it should be, and it was repugnant and horrible in consequence. Beyond Tosca and Scarpia there are no parts of importance in the drama. Mr. McDowell was self-satisfied and unintelligent in the small character of Mario. The blood on his face was natural, but his acting wasn't. Mr. Davenport acted the minor role of Angelotti acceptably. The rest of the cast were unobtrusive and competent.

The piece was very carefully mounted. The costumes and scenery showed painstaking effort and liberality, while the groupings and manipulation in the background of a large body of auxiliaries were picturesque and effective.

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French and Sanger's Harbor Lights company is playing this week to good business at the Grand Opera House. The melodrama continues to maintain a firm hold on popular fancy and never fails to please the lovers of stirring situations and realistic effects. The audience on Monday night proved no exception. The playwright's skill, the stage carpenter's craft, and a company of good actors, fairly earned the appreciation and applause bestowed on them. E. H. Vanderfelt as David Kingsley gave the character the necessary heroic treatment and gained merited approbation. F. M. Burbeck as the Squire, and Augustus Cook as his designing cousin, made clever and crafty villains. Sidney Howard as Tom Dossiter was amusing. Dora Goldthwaite made a charming and faithful Dora Vane. Lizzie Conway as Bridget was amusing. Next week, W. J. Scanlan.

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Evangeline, with its host of pretty girls in showy costumes, opened to a very large house at the Windsor on Monday night. There have been a number of changes in the cast since the piece was last seen here. Bessie Tannehill sings Evangeline fairly well, succeeding Alice Butler, who, owing to illness, has temporarily withdrawn. Anna Boyd as Gabriel, George K. Fortescue as Catharine, and James S. Maffit as the Lone Fisherman were all very clever. The "mugging" and horseplay of Richard Golden as Le Blanc was painful. Barney Reynolds sang some clever dialect songs for which he received encores. The rest of the company filled the parts they assumed to the satisfaction of the audience. Next week, Cora Tanner in Alone in London.

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James O'Neil presented his time-honored Monte Cristo to a good audience at the People's on Monday night. His impersonation of Edmond Dantes is a good solid piece of acting, in which he carries the equilibrium of the main character through the four phases of sailor, prisoner, priest and Count, without sullying their distinctive features. In each we see Dantes clothed with the clear-cut ideal of each type of pursuit, well defined and with a close approach to nature. There is no doubt a resemblance to Fechter's model in the role, especially in a certain amount of restless action in situations where repose would be at once more effective and more correct. He was enthusiastically called before the curtain. The support is good but unequal. J. W. Shannon was excellent as Noirtier, and the Caderousse of J. H. Shewell is a finished study. May Wilson gave a conscientious performance of Mercedes, and handsome Grace Raven contributed much to the effectiveness of the part of Mlle. Danglars. Next week Nat Goodwin in Turned Up and Lend Me Five Shillings.

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A good-sized audience was present at the Third Avenue Theatre, on Monday evening, when Joseph J. Dowling as Jack Wallingford, made his first metropolitan appearance in Never Say Die, by E. A. Locke, supported by Nellie Page and a rather weak company. What the title has to do with the piece it is difficult to understand, and a feebler plot or more outlandish situations are seldom offered to the public. A tank filled with water into which the heroine is thrown, and should be rescued by the hero, Jack, is the great sensation of the piece, but for some reason best known to Jack a darkey by the name of Shrove Tuesday does this job for him. Nellie Page played her part fairly well, and the same commendation applies to Dowling, who, strange to say, had very little chance to do anything particularly effective. Peck's Bad Boy will be the attraction next week.

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On Monday at the Star Mr. Irving resumed the representation of his great spectacular success, Faust. It has been sufficiently pointed out in these columns that Mr. Wills' adaptation gives but an inadequate and distorted notion of Goethe's great poem, and Mr. Irving's acting does scant justice to its chief dramatic personage. As seen at the Star, Mephistopheles is grotesque rather than intellectual; a goblin or a nightmare instead of the gentlemanly cynic and easy-tempered demon of the poet's creation.

Nor can we think Miss Terry's Gretchen one of the strongest impersonations. It lacks refinement and finish of method in many places, and real pathos and intensity in others, and at no point bears comparison with the best interpretation of the role, in the original, by such actresses as Seebach, for instance

Whoso would enjoy Mr. Irving's lurid *diablerie* would do well to forget as far as possible the original poem as well as its performance by the conscientious artists who give it in its purer form on the German stage.

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An attractive list of specialties was given on Monday night to the *habitues* of Tony Pastor's Theatre. It included excellent banjo playing by Edwin French, character sketches by James Reilly and Louise Sanford, prestidigitation by Elmer Ransom and other features of interest.

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Herrmann is playing an engagement at Niblo's this week, in "pleasing sorcery that charms the sense," assisted by Mme. Herrmann and D'Alvini. There is a pleasant individuality in Herrmann's methods, and his peculiar foreign accent adds a certain uncanny flavor to his "black art" that never fails to hold the attention of his audience. D'Alvini, the equilibrist, certainly possesses wonderful skill in balancing feats, and Madame Herrmann is a most efficient accessory to Herrmann's occult conspiracy. The stereopticon views were also successful in amusing the audience last Monday evening.

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Having passed its 700th performance Erminie speeds on at the Casino with the same large business that has characterized its phenomenal career. The celebration on Wednesday night of last week in every sense partook of the quality of a notable event. The house was crammed to the walls, the piece went with unrestrained laughter and applause, while several conservatories were denuded to lay fragrant and frequent offerings at the feet of the popular principals. Miss Hall was radiant in some beautiful dresses, and her singing was never better, while Wilson, Daboll, Miss Jansen and Miss Cheatham were all shown unmistakable favor by their admirers To our thinking Wilson has become, despite his conscientiousness, very mechanical in the part of Cadeaux. His antics have a marionette like precision, while his extravagant drollery is reduced to horseplay, pure and unadulterated. We long since ceased to expect genuine comic achievement from the contemporaneous comedians of comic opera, but the tendency of Wilson, of late, has been to depart further and further from the boundaries of artistic humorous acting. He has, for instance, by the injection of absurd "business," gradually reduced the pretty gavotte scene to a vulgar burlesque. To gain a laugh by silly means from an indulgent public is the easiest thing in the world; to produce one by true comedy methods is considerably more difficult. Wilson chooses the former way.

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Heart of Hearts has been running two months at the Madison Square Theatre, and there continues to be a steady and profitable attendance. The comedy scenes of Mr. Jones' play are excellently acted, and they excite hearty laughter. It is rather odd that a play with a serious plot should succeed on the strength of its comic underplot, but that is the case with this lucky piece.

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Mazulm's last performance will take place on Saturday night at the Academy. The pantomime has had a jolly and a prosperous run, and the old theory that performances of this class are no longer wanted in New York is consequently exploded thereby. On Monday the finished German actor, Herr Barnay, begins an engagement at the Academy.

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Deacon Brodie's second week at the Fifth Avenue has been attended with fair business. On Monday next R. B. Mantell will be seen in his new play, Monbars.

* * *

Mr. Reed in The Woman Hater, at the Fourteenth Street Theatre, finishes his fortnight's engagement this week. It seems a pity to cut it off so soon. It is a genuine comedy hit and it is entitled to a long run.

* * *

The Wife doesn't make much fuss, but it is drawing uninterruptedly good houses to the pretty Lyceum, all the same. Our public have given the piece unconditional support for six months, and it will doubtless maintain their favor to the close of the season.

* * *

People do not seem to tire of Pete's racy photographs of Southern life and character, as they are presented by Mr. Harrigan and his admirable company. The Park is the Mecca of large numbers of amusement-seekers.

* * *

Old Heads and Young Hearts, which was put on Wednesday night of last week at Wallack's, will be taken off Saturday next. On Monday Morton's comedy, Town and Country, will be played.

* * *

Paul Kauvar—from the management of which Mr. Sanger is reported to have retired—is in its third month at the Standard. The play seems to have acquired fresh vitality from the appearance in it of Mr. Mackaye and Miss Turner.

* * *

After nearly six months of repetition The Corsair will be taken off at the Bijou a week from Monday next, and what is described as a Chinese comic opera, with the title The Pearl of Pekin, then substituted.

* * *

Corinne is drawing large houses to Dockstader's. The spectators find abundant food for laughter in Arcadia, and much entertainment generally from the singing, dancing and acting of the petite star.

The Musical Mirror.

The first of the Seidl concerts at Chickering's on Friday last was a sort of *mi-careme*, a welcome reminder of past delights in our present Lenten lack of opera. Then, in addition to the public esteem for the Metropolitan artists in general, and Lehmann in particular, came the curiosity excited by the prima donna's recent dramatic sentimental episode, and finally the promised first appearance of Herr Kalisch in his duplex character of tenor and Benedick. So it was a very interested and a highly good-natured audience which packed the hall to its utmost seating and standing capacity on Friday, and the whole atmosphere was surcharged with that pleasant electricity in which artistic earnestness and personal curiosity preference are blended, with the presage of explosion further on.

The artists were warmly greeted as they filed on the stage and seated themselves in front of the orchestra, an applause which grew louder when Mme. Lehman-Kalisch, looking matronly, but especially smiling and happy in her bridal white, rose with her handsome bridegroom for the first aria from Don Giovanni, where Don Ottavio rouses and cheers the fainting Donna Anna, prostrate on the body of her murdered father. It was palpable at once that the new tenor is a valuable addition to our artistic ranks. He is handsome, youthful, and graceful in appearance, modest and prepossessing in manner, and his voice and method at once commended themselves to popular approval. His high tenor, of a warm, sympathetic quality, has a slight touch of reediness, which rather adds to its capacity for emotional expression. During his first opening numbers it was, moreover, a little veiled by the emotion of a first appearance, a nervousness which was obviously shared by Mme. Kalisch. When, however, at the close of Don Ottavio's solo air, the outburst of generous and hearty applause had decided his success, it was pleasant to see her anxious features clear up and the bright smile and impulsive grasp of the hand with which she added her congratulations to that of the audience.

Herr Fischer sang Leporello's famous catalogue air from Don Giovanni with good method; but a phlegmatic laziness which, with the slow time in which it was taken by the band, made it sound more like a religious chant than a bit of rollicking buffo humor. Then came the scena between Donna Anna and Don Ottavio, excellently sung by Herr Kalisch, save a certain defective way of taking the breath, and superbly rendered, especially in the last aria, Or Sai, by Mme. Lehmann. The finale of the first act was well given by the entire company, including besides those already mentioned Frau Seidl-Krauss, Frl. Klein and Herren Steger and Sänger. It has, to be sure, rather an odd effect to hear so excited and dramatic a scene as the rescue of Zerlina, the discovery and upbraiding of Don Giovanni's villainy and the rest, all rendered by a party of ladies and gentlemen in evening dress and *without chorus!* The effect was measurably good, notwithstanding.

The second part of the programme opened with a first-rate musical novelty. Wagner's symphony in C major performed for the first

time in this city. It was written in 1832, when the composer at the age of nineteen was pursuing his university studies, and studying harmony and composition at the same time. It is strong, fresh and finely melodious, but constructed almost exclusively on classic lines, and suggests only in faint whiffs of theme or orchestral treatment the music of the future—reformer. On the other hand it incessantly reminds the hearer of Wagner's cherished idol—Beethoven. There constantly recur scraps of phrase or melody which seem almost naively copied from the symphonies of the elder master, and the listener would hardly be surprised, at any moment, to hear the orchestra launch into the flowing measures of the Third, the Fifth, or the Seventh.

In the beautiful prize song (Walter's) from the Meistersinger, Herr Kalisch found his opportunity, and took it royally. Certain of himself and his public he threw himself with genuine ardor into the music. The slight veiled quality, noticeable earlier in the evening, had disappeared. His phrasing was bold, clear and expressive in the lovely strains of this charming air, which, with such companions as the Abendstern and others, makes many music lovers wish that the composer had been contented with that middle stage of (what he himself considered) arrested development, when he was content to be delightfully melodious in bright, human fashion.

It was beautifully rendered. Herr Kalisch sings his music; he does not chant, or bark, or scream, after the pseudo-Wagnerian School. His intonation—mirabile dictu!—is perfect, his style cantabile, his expression charmingly expressive and full of feeling. The house simply rose at him, and amid a tempest of bravos and a thunder of applause he was forced to repeat the last few bars of a performance which stamps him at once a charming singer and first-rate artist.

Then, with a good performance of the Parsifal overture, Herr Seidl closed this most enjoyable concert, which for tense interest, hearty enjoyment, and a certain warm, pervading element of human sympathy, it would be hard to parallel in our recent musical history. It has settled one point—that Herr Seidl has ready to his hand a most available *tenore di grasia*, if he would not himself resent an expression borrowed from the old-fashioned school. Whether Herr Kalisch will appear another seeason on the Metropolitan boards we do not know, though it is greatly to be wished. Yet it is not clear just what, in such event, a manager would do with him. On first hearing he by no means appears to be of the stuff of which we make stalwart declamatory heroes like Siegfried or Lohengrin. His voice and style are fresh, sweet, pure, and above all graceful. Imagination shudders to think what would become of him if set to scold and scream in the late Wagnerian method. That he would fit the music is more than doubtful; that the music would ruin him is nearly certain. But for all this the lots of fate are, as Schiller says, "in the lap of time." Music lovers will watch the event with interest and most certainly with sympathy and regard.

* * *

The Eighth Young People's matinee given on Saturday at Steinway's well sustained the credit of the series. Hartman's Viking overture is bright and breezy, and gives the idea that the old sea-robbers were a rather jolly lot of fellows. Grieg's Folklike, Op. 19 gives a pretty true picture of Norwegian peasant life and rural festivity.

Miss Louise Veling played a scherzo and finale from Scharmenka's concert in B flat minor with a facile but rather superficial technique. She held her part well in the very curious Chopin suite by Hlavac, played here for the first time. In this odd work, which sounds rather more like an artistic joke or *tour de force* than a serious composition, the pianist incessantly plays, over and over again, the few bars of running passage which constitute Chopin's F minor Etude, while different portions of the orchestra accompany it with harmonic additions in the form of a prelude, scherzimes, waltz, etc., seven numbers in all, ending with a finale in which the whole seven are blended together. The effect is quaint and interesting, but in the matter of pure beauty not especially pleasing.

The programme comprised, also, a Liszt Rhapsodie, Brander's Danse Heroique, and the ever welcome Tannhauser overture, and Joseph Moser, forgetting that life is short, performed a harp solo, Goulter de Rosee, by Godefroid.

Rosina Vokes' Season

Clarence Fleming, business manager of Rosina Vokes, was met by a reporter of THE MIRROR on Monday.

"Of course you want to know about our season," he said "and I don't mind acknowledging that on the whole it has been very good We went through a good deal of new country in the Far West and our business was enormous. In San Francisco we turned people away. We were there for three weeks, and could have played to big business for three more. In Salt Lake City, Denver and Colorado Springs our business was again very large In Denver we opened to $918 75, which is surprising, considering it was our first visit there, and that Miss Vokes was practically unknown to the people of that part of the country.

"A fortunate circumstance happened to us at Kansas City. Booth and Barrett were to have opened at the new house—the Warder Grand—but it was not ready for them, and consequently they could not play. Those who bought seats were determined not to lose the night, so they went to the next best performance—that given by the Vokes company at Coates' Opera House. They were just the class of theatre-goers that Miss Vokes usually attracts, and it gave us a great boom. We were to appear for three nights, and the houses were enormous. In fact, it was the best three nights and matinee that we had had this season. The people were so pleased that we concluded to play a full week there next season, and the time has already been booked.

"Miss Vokes' health at the present moment is excellent. Several new comedies and comediettas have been added to her repertoire since we were here last, and they will be presented in this city during our season at Daly's, which begins on April 16, and lasts for four weeks, and possibly longer, if the weather permits. Mrs. C. A. Doremus' Circus Rider, The Widow's Device, Which is Which, Cousin Zachary, and several other new pieces are now in rehearsal. We have not yet decided which one we shall open here with, though it will undoubtedly be a bill entirely new to New York theatre-goers. Miss Vokes will go to Europe at the close of her season to visit her family, purchase new dresses for the coming season, and to engage new people for the company. We shall open our next season on Sept. 17 in this State, after which we shall go to Canada and play there for some time, to escape the Presidential campaign."

The Giddy Gusher.

The Gusher has had a dramatic and severe week of it. She didn't think she wanted any more Erminie as long as she lived, good as it is; but she struck that particular Erminie company containing several good friends of hers, Harry Hilliard, Addie Reed, Jennie Weathersby, and Fred Solomon—the company piloted by another good friend, Mr. Scanlon, up in the wilds of Connecticut. What more natural than that she should take in the show? Of all the princesses, Jennie Weathersby always was the best, and Miss Reed's voice is as sweet and clear as a silver bell. It is a voice that was had more cultivation than the usual comic opera voice, and your Gusher was delighted with her. Harry Hilliard used to be content with his reputation as a vocalist, now he goes in for acting. Solomon is very funny, and the opera was given deliciously. They are playing return engagements to big business, and gradually instituting a sort of circuit, on which I think they will be going round with Erminie, when your Gusher has grown to womanhood, and ceased to be the light-hearted girl she is to-day.

"Standing with reluctant feet
Where the brook and river meet."

* * *

Of course I have seen that clever Mr. Reed in his funny play, The Woman Hater. It is quite a popular idea with the critics that Mr. Reed is a comedian of the kind requiring the sort of cut-and-dried fun peculiar to Morton's farces—Box and Cox, Bagshawe and Bradshawe, etc.—where a situation strikes the author as so droll that he repeats it, and a speech overcomes him so much that he duplicates it. On that principle The Woman Hater is built. Whatever happens in that play happens immediately over again, and you may be sure every telling line isn't going to be lost, but will take an encore. This method makes three or four acts out of one, and it goes.

But some day some one will write a play for Roland Reed that will knock out the prevailing theory that the old methods fit him. Mr. Reed's personality can be made so strikingly droll that to join it to a character, poetical and heroic, moving through really serious and effective scenes, involving greater interests than confusing repetitions of little eccentricities, will be to land him on ground where he will be at home—a novelty and a stunning success.

Mr. Lloyd should strike out of the beaten path, and write a play on an entirely new tract of country. He'll find as he breaks away and blazes his line of march into the untried, that he'll hit a highway on which Roland Reed will walk a conquering pioneer. The funniest man I ever met in real life was a weak voiced, ambitious little pug-nosed creature studying for the ministry and filled with theology to his collar-button. He couldn't say the Lord's Prayer without making you laugh, and the handles fell off a coffin over which he *praught* a funeral sermon.

* * *

In a city where beautiful theatres are almost as frequeut as drinks, it's the highest kind of praise to say that the New Broadway Theatre is the handsomest in New York. It's a magnificent building. Everything that meets the eye delights it. Brilliant, rich in color, noble in size, as comfortable as an easy chair at your own fireside, and presided over by gentlemen. The atmosphere conveys to you a bond entered into by responsibility, good taste and sound judgment that things are going to be agreeable and your investment at the box-office will prove profitable.

* * *

All these conditions met me at the gates last Saturday night. I was so pleased with my surroundings and position that before the curtain rose I wanted to go out and see how much it would cost to move in permanently, and send for my meals.

My knowledge of the impending play was gathered from some Frenchmen who had seen it in Paris, where the acknowledged power of Bernhardt failed to save its life, and the corpse was waiting burial when they quitted France some weeks before.

New York is a bad place for a corpse anyway, especially in so advanced a state of decay as La Tosca. Then the curtain went up, and for two acts I sat and wondered how clever people could be induced to spend their money gilding oatmeal and dropping plunkers into porridge.

The third act I claimed as an infringement of a scene I enacted at Colton's Cooper Union Slaughter house, where I went with a friend to have fourteen teeth out. We neither of us took gas, and I pranced round a drawing-room in a state of holy horror, while the shrieks of the woman losing her old molars and extensors, incisors and outsiders, harrowed my sympathetic soul to madness. I clung to an attendant.

"Oh, give her gas, you're giving her——" well, I advised giving her anything, and all the while Maria's howls tore up the carbolic laden air, and the attendant mixed a dose of something to quiet my nerves.

So the third act didn't horrify me as much as it did others, because I've been all through it before.

But, oh! Great rip-snorting Scott! that fourth act paralyzed me! I got afraid. I looked round to see if I could witness the rest of it in the company of so many strangers. I thought I might have enjoyed it if I'd been looking at it through a knot-hole in a board fence. But to glance from the situation on the stage and meet the enquiring eyes of a lot of young dudelets left over from the season, who peeked out of a box to see how the women took it, was a little more than your rugged Gusher could stand. A yell of horror escaped me as Mordaunt dismissed the seneschal at the gate, and bade him knock before he came in again. I had just strength, lent me on good security, to crawl up the aisle. My beloved Sanger met me in the lobby, and asked me if I'd been cold? Good gracious! that act fried us in our own fat.

* * *

It seemed as if for once there was a combine to defeat the lucky star under which Frank Sanger was born. The Union Square blaze spurred the Fire and Building Commissioners to great deeds. They just pervaded the new theatre in a spasm of authority dreadful to encounter. One old gentleman surveyed the situation through his magnifying glass, and announced the place couldn't open while the bolts were of so ineffectual a color. "They must be painted crimson," said he, "so people escaping from fire can find 'em in a hurry."

He left and poor Sanger set the artists to work. They had just got the incarnadine gang well coated when in rushed the commissioner to say they had called a meeting, and the majority concluded it was a bad color for bolts—as every one would take 'em to be red-hot and wouldn't touch 'em.

A magnificent plush curtain made at a cost of $1,000 couldn't be used because it would be ruined in appearance by a dip into the fire-proof solution. (They hadn't heard of Louisa Eldridge who got a very swell costume of black velvet, and had it made water-proof by some preparation, and after she'd spoiled it sat down and thought, "Why, I'd never be exposed to water in a low-necked silk velvet—that's my company dress in which I shall never take water.") Anyway Sanger has got about seven hundred and fifty yards of splendid plush. Amateurs contemplating Lady Macbeth can get it at a bargain.

* * *

Then the commissioners discovered at the eleventh hour that the back sides of Sanger and French's scenery hadn't been made as fire-proof as their fronts were, so a force of men worked all Friday night coating the whole business with uninflammable paint. The opening night Mr. Sanger felt the caloric going down. This was before the fourth act. He retreated to the engine-room and found the custodians of the hot wave had prematurely celebrated the opening of the theatre, and were inadequate to grapple with the great coal question. So the full-dress management had to take off his coat and shovel coal for a wild half hour.

The commissioners made 'em file bonds before they allowed 'em to engage a red headed usher, and the last I heard they were insisting that Frank Mordaunt should carry on a Babcock extinguisher in the fourth act, and Fanny Davenport wear garden hose in place of silk stockings.

* * *

Nevertheless, despite the Fire Commissioners, the old ladies of the construction department, and the stuff that Sardou dumped on that lovely stage, the Broadway will be a fortune to its lessees, for, joined to uncommon ability and business application of a phenomenal kind, Sanger and French have got the greatest luck in the world.

I am heartily sorry for Miss Davenport's investment. She will never buy a pig in a poke again I'll be bound. I'm very sorry to see so glorious a place as the New Broadway visited by such a universal howl as this unfortunate opening piece has entailed upon it That they will both get better, cleaner, healthier plays and ride out the storm is the hopeful belief of your GIDDY GUSHER

Gossip of the Town

An excellent portrait of Tellula Evans, a charming and popular singer and actress is given above. Miss Evans has made pronounced hits in a number of parts. She was the Eustache of the original production of She in San Francisco, and her career in comic opera has been attended with a number of notable successes. Her voice and method are highly commended by the press, while as an actress she has won marked favor.

—Lagardere closed its season in Newark on Saturday night.

—Creston Clarke is ambitious to star next season in the legitimate.

McKee Rankin will produce Kanuck, in Chicago, during the month of May.

The Tin Soldier closes on April 21, and opens its next season on August 26 in Chicago.

Julia Anderson is making preparations for her New York debut on May 1, in Inez, or a Wife's Secret.

James Owen O'Connor will give a professional matinee during his engagement at the Star Theatre.

William S. Moore has resigned from the management of the new People's Theatre, Williamsburgh.

Fred. Stinson, manager of Modjeska, received last week the painful intelligence of his mother's death at Andover, Mass.

Favorable comments are made by the provincial press on Jennie Christie's performance in Edwin Arden's play, Eagle's Nest.

Dockstader's Minstrels are reported to have succeeded well in Providence last week. This week they are on the New England circuit.

Sir William Young, author of Jim the Penman, has written a new sketch for Rosina Vokes entitled Only a Joke, which is to have its first production in Toronto, Canada.

The manuscript of A Possible Case, Sydney Rosenfeld's comedy, was sent to Europe on Friday, to be played for copyright purposes. Helen Barry will attend to its presentation.

Emma Purcell is shortly to blossom out as a soubrette star, appearing in a new comedy by Charles Hodson, entitled Fiorette, or the child of the Snow, at Paterson, next Monday night.

This has been a successful season for Mattie Vickers, and according to all accounts she is eagerly sought for by managers. She will commence a week's engagement at Tony Pastor's on May 21

A new feature of The Still Alarm, which returns to the Fourteenth Street on March 26 for a season of four weeks, will be a fireman's chorus by a double quartette, which is now being engaged.

W. J. Scanlan has been doing remarkably good business during the Lenten season on the New England circuit. He has volunteered his own and his company's services for the benefit to Tony Hart.

Thomas F. McCabe, who, as the Rev. George Brand in the Wages of Sin company, made so favorable an impression out of town, has severed his connection with that organization, and is open for an engagement.

At the Manhattan Athletic Club on Saturday night an art exhibition was attended by a crowd. Among those who contributed to the entertainment of the visitors were Thomas Daly, Doré Davidson, J. E. Sparks, Professor Keenan and F. F. Mackay.

During the progress of the Union Square Theatre conflagration last week, a fireman told Shook and Collier that this was the first fire in a theatre he had assisted in that the flies and scenes had not been burned. He had served at seven theatre burnings where everything had been destroyed.

Robert C. Hilliard can perpetrate a joke under most depressing circumstances. While the Union Square Theatre was burning, he was standing a disconsolate spectator (he was engaged for A Possible Case, which was to have been brought out there shortly), when a peddler of briar wood pipes approached, and asked him to buy one. "No, thanks," said Hilliard, "I've had quite enough smoke for one day."

It is said of W. H. Crane, that when his heart is ready to sink into his leathers, his mirth will bubble. Following is a telegram he sent to Mr. Slosson, proprietor of the Hotel Duquesne, Pittsburg, immediately after the Union Square Theatre fire: "To John Baptiste Slosson, Hotel Duquesne, Pittsburg, Pa — Have saved my wife and my honor. Everything else lost. But young people have hopes. (Signed) W. H CRANE."

Messrs Klaw and Erlanger publish in this week's MIRROR the formal announcement of the opening of their bureau in this city about May 1. Peter McCourt, Senator Tabor's Denver representative, has joined forces with Klaw and Erlanger in the organization of the Western chain of theatres, to be known as the Silver Circuit Backed by such people as Bidwell and McCourt the young men appear to start out most auspiciously

Ambitious Louisvillians are again coming to the front Adolph Klauber joined the professional ranks last week, becoming a member of Gardner's Aladdin company. Tillie Celeste Williams comes to New York to perfect her musical studies, with a view of adopting the operatic stage, and a Miss Druid, a pupil of John W. Norton, aspires to the Mary Anderson pinnacle, and announces an early debut

Fred. Solomon has just completed a new burlesque entitled Black Sheep, or Lamb'd in Corsica, for the May Howard burlesque company. It will be produced in Brooklyn next September. Solomon has re-engaged with Rudolph Aronson for the Casino for another year. He says he has had flattering offers from other managers. One of these was to create a part in a new musical comedy to be produced at an uptown theatre in October, and another by cable of £25 per week to return to London for next Christmas. Mr. Solomon thinks, however, that America and the Casino are "good enough for him."

A paltry and unreliable sheet, which criticised The Woman Hater at the Fourteenth Street Theatre one week before it was performed there, recently stated that Richard Mansfield had offered the part of Rosa Guerin in A Parisian Romance to Maud Harrison. Johnstone Bennett shows the following letter from Mr. Mansfield on this subject:—"My Dear Miss Bennett: They tell me that in some dramatic journal there is a paragraph to the effect that I have offered the part of Rosa Guerin to Miss Harrison. The paragraph is quite without foundation, and as I know it will cause you perhaps pain and uneasiness I hasten to tell you so. Always your friend. RICHARD MANSFIELD"

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50 Cents. ADMISSION 50 Cents.
Reserved seats, 50c. and $1 extra. Boxes, $8, $10, $12.
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In his new and most successful comedy,
THE WOMAN HATER.
Gallery 25c.; Reserved, 35c., 50c., 75c., $1, $1.50.
Next week—MAGGIE MITCHELL.

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THE HANDSOMEST THEATRE IN THE CITY.
Practically Fireproof, Thoroughly Comfortable, Perfectly Ventilated, Best Constructed and
SAFEST THEATRE IN THE WORLD.
Every Evening and Saturday Matinee,
FANNY DAVENPORT
In Victorien Sardou's Masterpiece,
LA TOSCA.
Box Office now open. Orchestra stalls, $1.50.
Orchestra Circle, $1.00 and $1. Balcony, $1.50 and $1.
Family Circle, 50 and 35 cents. ADMISSION 50c.

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Mr. A. M. Palmer - - - Sole Manager
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The London Comedy Success,
THE HEART OF HEARTS.
By Henry Arthur Jones, author of The Silver King, etc.
A GREAT CAST.

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Domestic Drama of the South, entitled
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Dave Braham and his Popular Orchestra.
Matinees Wednesday and Saturday.

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Lessee and Manager, Mr. T. H. FRENCH.
Reserved seats, orchestra circle and balcony, 50c.
Matinees Wednesday and Saturday.
HARBOR LIGHTS.
Sunday evening—PROF. CROMWELL.
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DANIEL FROHMAN, - - - - Manager
FIFTH MONTH
Belasco and De Mille's Comedy,
THE WIFE.
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STEELE MACKAYE,
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Matinees Monday, Wednesday, and Saturday.
This week—JOS. J. DOWLING in NEVER SAY DIE
March 12—PECK'S BAD BOY.

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DOCKSTADER, SHEPARD AND GRAUS, Proprietors.
Great Cast. CORINNE
60—ARTISTS—60 in
Under the sole management of
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Evenings 8:10. Matinees Wednesday and Saturday.
50c., 75c., $1, $1.50, $2.

PROVINCIAL.

BOSTON.

Opera still reigns at three of our theatres—the Boston, Park and Globe. Carmen leads this week's bill at the first-named house, and will be repeated Thursday evening and at Saturday's matinee. Tuesday The Daughter of the Regiment will be given for the last time during the engagement; Wednesday and Friday The Bohemian Girl will be presented, and Saturday night the co. will take its farewell in Adina; or, The Elixir of Love. Next week we are to have Margaret Mather who will open in Leah the Forsaken.

The Aronson co. closes its engagement at the Globe this week. The Marquis being billed for every performance. The next attraction announced is Joseph Murphy, who comes in with an excellent co.

Suppe's comic opera, The Bellman, is this week's attraction at the Park, and is to be followed next week by Falka.

At the Museum The Bells of Haselmere are still merrily and successfully ringing.

Last Saturday evening saw the last performance of Cuishla-Ma-Chree at the Hollis Street this season. On Monday night Mr. Boucicault brought out Arrah-na-Pogue, always a favorite play in this city, and was warmly greeted in his old part, Shaun-na-Post.

The Kernell comb. opened at the Howard on Monday evening for a six-night season with a strong bill.

Hoodman Blind, with an excellent cast, headed by Frederic de Belleville and Viola Allen, held the boards at the Grand Opera House the current week. The piece is well staged, and the co. an exceptionally good one.

At the Windsor, Russell Barrett is doing Sam'l o' Posen, Mr. Curtis' famous part, and is a very satisfactory manner.

One of the musical events of the season will be the concert of the Boylston Club on Wednesday evening, when Frederic Cowen's oratorio of Ruth will be sung for the first time in America.

Mr. Avon D. Saxon, the baritone, has seceded from the Boston Ideals.

Dan Sully comes to the Howard next week with his latest success, Daddy Dolan.

Florence Bindley, known in the profession as "Baby" Bindley, is announced to appear at the Windsor next week.

PHILADELPHIA.

There was but little new in this city last week, and scarcely anything that deserved or required much comment. The chief novelty was Daddy Nolan at the Arch Street Theatre, and which had not before been seen here. Upon the whole I rather liked it. It is in all respects superior to the Corner Grocery, and has positive as well as comparative merit. It has an exceedingly simple but fairly good plot, and has about it the color and semblance of real life. It is true that for the most part it is a picture of very humble life, unpoetic, unrefined and commonplace; but honesty allied to homeliness amid cheap surroundings, is often preferable to villainy under the mask of beauty and couched in luxury. The fun of Daddy Nolan is natural and spontaneous. Nothing that is done in it to create mirth is improbable. It is the natural ebullition of the natures that we see before us, and as humor and pathos are nearly allied, the pathetic incidents and scenes of the play only seem as part of the necessary outflow of these natures. Daniel Sully is an actor, and in his case the word needs no qualification. He is the unique and faithful delineator of the best phase of Irish characters. The ordinary stage Irishman is either a poetic rhapsody or a vulgar caricature. But Mr. Sully in dialect, action and sentiment presents the Irishman whom we meet in our business, whom we see in our drawing-rooms. An Irishman differs from the rest of mankind mainly in this, because his guilelessness and transparency of character bring into view his faults as prominently as his virtues. No, I am not an Irishman; I am an American, hence must I believe in right and justice, and I am always well-pleased when the stage presents to us faithful pictures. So to sum up, I like Daddy Nolan; I think Mr. Sully is an excellent actor; I know that he has about him a clever co. and that his play is well worth seeing. The business of the week was only fair. This week, Salsbury's Troubadours in The Humming Bird; W. A. Mestayer 12.

A Run of Luck is having a good run at the Chestnut Street Opera House. Business of the week opened light, but immediately improved, and soon got to high water mark. The play justly has many admirers, and will in all probability draw well during the remaining two weeks of its stay.

Harbor Lights has completed its visit at the Chestnut Street Theatre. It was a popular and financial success. Several members of the co. were absent from the cast during portions of the week, owing to illness, but their places were promptly and acceptably filled by others in the ranks and all ran smoothly. This week, Nat C. Goodwin; Richard Mansfield 12.

Evangeline finished its second and last week at the Walnut Street Theatre, and there seemed to be a falling off in the business. My chief surprise is that the play ever succeeded in drawing at all. It is simply stupid, and those who have profited by its long success may well exclaim, "God bless the man who first invented 'shapes';" for, without it's maidens fair, moulded into roundness by their "appliances," it would have had but a sorry fate. Now the loungers in the lobby open their cigarette packages, and disdainfully throwing away the counterfeit presentments, return to their seats under the fond delusion that they are permitted for the nonce to gaze upon Nature's handiwork. "Where ignorance is bliss," etc. The main incident of the week was the return of James H. Maffitt to his original role of the Lone Fisherman. This week, Mr. and Mrs. W. J. Florence.

Another play—new to us—was The Waifs of New York, in which N. S. Wood appeared at the National Theatre. It had that peculiar, breezy freshness which one is likely to find in the streets of a great city, but which is not mentioned by medical authorities as an infallible health-giver or preserver. The play is, however, full of incident and fun, and was quite successful in drawing crowds and entertaining them. This week, Charles C. McCarthy in One of the Bravest. The Dalys in Upside Down 12.

At the Central Theatre the double attraction, Moran and Thomas' Minstrels and Hubert and Allyne's Specialty co., gave a good performance to good houses. Frank Moran is at home here, and was given a cordial greeting by his many friends. The veteran Billy Birch appeared and created much merriment. E. N. Slocum filled the middle chair as only he can fill it, and the sweet alto voice of J. M. Woods awoke the enthusiasm of the house. The specialty co. presented many good features. This week the Howard Atheneum co in Julius's Mephisto comb. and H. W. Williams' Specialty co. 12.

At Forepaugh's Theatre J. Z. Little's co. in The World played to big business. This week, Sid France in Dead to the World. The Black Flag 12.

Under the Gaslight drew well at the Lyceum Theatre. This week Edmund Collier. Sam'l of Posen 12.

Ada Gray in East Lynne was the attraction at the Continental Theatre. Business good. Wilbur Opera co. follows for two weeks.

At Carncross' Opera House the house was full of people, and the people were full of laughter as usual.

Items: The Broad Street Theatre has closed. The Clarkes, father and son, have retired from the unequal fight. It is stated that John S. Clarke will soon return to England. I know of no engagements made at the house until May 7 when Kellar the Magician will appear there.—Frank G. Cotter is in town, and says he is looking for a site here on which to build a new theatre. He has not yet found it.—Within Is. Fleishman, Ike Kahnweiler, Bolt Wispenny and Frank Cotter all intent upon establishing new houses, something should surely be done. In the meanwhile there is the new Opera House on North Broad street still without a tenant.—George C. Brotherton's new co. gave the first performance of In the Swim at Norristown on Saturday night, but although Mr. Brotherton kindly invited me to be present I was unable to attend.

ST. LOUIS.

Theatrical affairs were quiet the last week, although two new plays and two new stars were introduced to the local public.

At the Olympic Mrs. Potter had good houses last week. There had been a great curiosity among the elite to see Mrs. Potter, and society was out in full force at each performance. In Loyal Love Mrs. Potter has a poor play. She proves herself a moderately good elocutionist, though lacking in dramatic fire and strength. Kyrle Bellew was good as Pedro, and tried to look like Henry Irving. The latter part of the week Romeo and Juliet was produced, and was well staged, though the Juliet of Mrs. Potter was not remarkable for any originality. This week, Denman Thompson; Henry E. Dixey next.

L. H. Sothern in The Highest Bidder played a fine engagement at the Grand last week. As Jack Hammerton, in the auction scene, he had to respond to curtain calls. C. B. Bishop, Rowland Buckstone, Herbert and Belle Archer were good. Mrs. Langtry this week.

At the People's Frank Howard had a good week in Sam'l of Posen. Although not equal to Curtis, he gives a fair interpretation of the part. Fred. E. Queen made a hit with his banjo. Eme Lascelles was good as Rebecca. This week, Jennie Yeamans; Frankie Kemble next.

McKee Rankin and the new Danites played to a succession of good houses. Mr. Rankin played with his old-time vigor. Mabel Bert rendered good assistance, and as Billie Piper she won unmistakable favor. Adell Williams as the Judge gave a neat bit of character-acting. Barry and Fay this week. French opera next.

The Standard had crowded houses, attracted by Shaffer and Blakely's specialty co. This week Hyde's great show. Next, The Early Birds.

Items: Nellie Siddons' Night Hawks are organizing here.—John W. Norton left for Hot Springs this week.—The annual benefit of the Elks will take place at the Grand during Easter week. John W. Norton will have charge and will appear in comedy.

SAN FRANCISCO.

FEB. 28, 1888.

The even tenor of a quiet theatrical week, in which there were neither sensations, marked profit nor disasters, was somewhat disturbed by the sale of the old California Theatre for the moderate sum of $125,000. Twenty years ago McCullough and Barrett opened the house, Money being the christening play. They failed later on. Others have failed there also. Fred Bert, Haverly, McKee Rankin, *et id.* The building is under present lease to Manager Al. Hayman, who seems to be doing well. Current rumor says that the property will at once be demolished and a large hotel take its place; also that Mr. Hayman will retain possession by offering double the sum he now pays as rental. Time will tell, and meanwhile Lost in New York, after a week of only fair success, gave way last night to Escaped From Sing Sing. It is not an agreeable work, but finds the opportunity for Frank Carlyle to appear in seven characters, the various disguises of which he does very cleverly. Lewis Morrison rests this week while preparation is made for his Faust of next week.

A Hole in the Ground received its first San Francisco production last night at the Bush Street Theatre before a large house. Flora Walsh-Hoyt having entirely recovered played the Girl at the Lunch Counter. As nothing is underlined the Hole may go for some time.

The Gypsy Baron ran two weeks at the Baldwin. Any where else I doubt if it had paid one week. The music while the most, if not the only attractive feature it possesses, is monotonous to a degree. The favor with which I noticed the national anthems two weeks ago I find upon a second hearing is induced simply by the inspiration it creates, and not by its harmony, and there is boundless inspiration in the fife and drum, but not a musical sound about it. Happily it gave way last night to the Vice-Admiral, the dramatic portion of which being replete with life and action and the music light and catching, will crown the closing nights with coin and frolic, preparatory to the awful stillness that will pervade the Booth and Barrett evenings.

His Natural Life, as dramatized by Inigo Tyrrell, goes another week at the Alcazar. The life of Rufus Dawes, as told by Charles C. Manbury, makes an interesting story of the martyr convict. George Osbourne goes entirely beyond his line, but not his power, when he plays the character of Rev. James North, a hypocritical clergyman, and, as usual, makes it a feature of the performance. L. B. Stockwell's old servant fits him to perfection, and the comedy he gets out of it seems to leave the subject entirely exhausted. The Grismer-Davies comb. follows at the Alcazar, coming flushed with triumps, made all along the line of their late tour.

Iolanthe is not new, but there is a new Phyllis at the Tivoli in Stella Thorne, a beautiful girl, a young, sweet, fresh voice, a figure that would set the swell young fellows of New York wild with delight. Her voice is a pure high soprano, with mezzo quality, sympathetic and full of pathos, without the tremolo incident to such voices. I don't know where the Krellings found her, but, all the same, I think they have captured a prize. Iolanthe goes another week, and will be followed by Orpheus and Eurydice, the comedy version, and a revival, I believe.

The Orpheum continues to present a good specialty bill, but will in a short time return to comic opera. The following will constitute the principal members: Helen Dingeon, soprano; Claude H. Brooke, comedian; Maurice Hageman, baritone; Henry Laurent, tenor; Miss A. Heynold, soubrette, and Ellis Ryse, basso.

Items: Lewis Morrison's Faust will follow Sing Sing at the California.—George Barnes, the *Call* critic, suggests that the "tank be retained, that it may form a miniature lake at the base of the mountain scene in the Brocken," but Mr. Barnes fails to provide a place for the balance of the action, unless he would like it done under the tank or on the roof.—Signor Campobello will tour the Fresno circuit with a concert party, composed of himself and some society pupils, next month.—Thomas Nast, who, tired of waiting at Portland for the money due him for his late Northern tour, opened at the Metropolitan Temple last night, and delighted a large audience with his masterful control of the brush and the chalk.—A little actress who will be heard again, not only at the California Theatre but elsewhere, is Kathlyn Herron, who lately played a lengthy part in A Dark Secret without a rehearsal.—Burr Oaks, Anarchy, Still Alarm and A Run of Luck are promised at the California.—Hoyt's new work, Brass Monkey, will bring out Charley Reed as His Whiskers, and Flora Walsh-Hoyt in the emotional (!) part.—Sam Morris and Rinaldo Livingston have written a musical comedy styled Cupid's Pranks, which, with Dracie La Forge, they take upon the road shortly.—W. C. Fitzgerald remains here, but will rejoin the Conried and Herman Opera co. on their return from the South. The Ponce Baseball Nine takes its name from M. B. Curtis, who equips the nine with suits and other paraphernalia.—Louisa Marchetti sang the Casta Diva from Norma Friday night, the occasion being a largely attended complimentary benefit tendered by society folk here.—Another artiste who has endeared herself to the San Francisco people is Mrs. H. J Stewart, a charming person and brilliant pianist.—Sells Brothers' Circus sails for Australia next October; ergo, San Francisco meantime. Mr. Hole-in-the-Ground Hoyt's annual income from his play is said to be $60,000. In a social party, Saturday night, he was accused of being a Yankee, and thus deriving little pleasure from his money. He replied: "Yes, but I am a good Yankee, and spend every cent of it." His clever little wife draws $100 weekly.—Editor Boos presented himself at the Baldwin the other day, but Treasurer Dan McCullough was not sufficiently impressed with his paper, "The Sporting, Musical, Dramatic and Howling Thunderbolt," to place him upon either the box or door list. This angered the editor to such a pitch that he threatened to close up the Baldwin forthwith by advising his three readers not to patronize it.—George Osbourne's father is the captain, hence one of the sufferers by the steamer *Julius* explosion yesterday.

Musical Notes: Miss Bellini, of the Conried co., has had several tempting offers to remain in San Francisco.—Mr. and Mrs. Ulm, of the Conried Opera co., have retired from the stage, and will remain in San Francisco.—The suit of M. B. Leavitt against Conried and Herrmann was decided in favor of the plaintiff.—The Orpheum claims to be the largest theatre in America, the seating capacity being 3,600.—The Conried-Hermann Opera co. play a return engagement of three nights last of March in Salt Lake City.

CINCINNATI.

A Dark Secret, with genuine water accompaniment, constituted the week's attraction at Heuck's with marked success from a box-office standpoint. The play itself is tedious in action and prosy in dialogue. Manager Fennessy mounted the play superbly. This week She, followed 11 by Kiralfys' Around the World in Eighty Days. George S. Knight and his clever wife filled in 3, presenting Over the Garden Wall matinee, and Baron Rudolph for evening performance.

Arthur Rehan's excellent co. entertained the admirers of genuine comedy in royal style past week at the Grand, presenting Love in Harness until 11, when Nancy and Co. was substituted. This week the Still Alarm, followed 12 by James O'Neill in Monte Cristo.

Little Nuggets as presented during the week at Havlin's by the Simson-Cawthorne comb. was nicely staged and creditably acted. Josie Sisson, the soubrette of the co., is possessed of ability, and her vocalism is above the average. The Cawthornes are clever musical artists and prime favorites locally. This week Shadows of a Great City, followed 11 by John A. Mackay in Pop.

J. Clinton Hall's excellent work in the leading role of Ranch 10 at Harris' last week conduced materially to the success of the week. The attendance was sufficiently large to warrant the S. R. O. sign being displayed on several occasions. This week Jennie Kimball's Comedy co. in Mam'selle followed 11 by W. J. Bryant in Keep It Dark.

Hyde's Specialty co., with Kitty O Neil, Sam Devere and Kelly and Murphy as leading attractions closed a very successful week at People's 3. The interest of the public was, however, apparently enlisted in the fistic display given by Jack McAuliffe in the afterpiece, and standing room was almost nightly in order. This week the Dempsey-Madden comb. followed 11 by the Mignani-Siegrist Specialty co.

Between Acts: Manager R. E. J. Miles reached the city 3 and reports Julia Marlowe's season in every respect as successful.—The boycott placed by the Knights of Labor on the Casino was removed 3 by the Amalgamated Council of Building Trades. William Clifford Neff, the millionnaire proprietor of the Casino, proposes if other arrangements are not soon made, to employ a competent manager on salary and reopen the house on his own responsibility.—The Campanini concert at the Odeon 3 was poorly attended.—May Adams and John Wills, a team of clever specialty artists, joined the Dempsey-Madden comb. 4 at the People's Theatre in this city.—Frankie Kemble in Sybil is booked at Heuck's.

NEW ORLEANS.

At the Academy of Music, Bartram and Burbidge's Comedy co. presented A Night Off to splendid audiences. The comedy went with a scream. I don't remember to have laughed so much since I saw the Bidwell's stock co. in Lemons last season. The co. is an excellent one. Each member is an actor, which is saying a great deal. Katie Putnam March 4—week.

Miaco Brothers with The Magic Talisman, succeeded in drawing crowds to the Avenue. The performance given is on the style of the old Humpty Dumpty with a little of the modern spectacular thrown in. The co. is capable. Grau's Opera co. plays a return date at this house March 5-10; Pete Baker 12-18.

Frank I. Frayne concluded a two weeks' engagement at Farantas March 5. Si Slocum was presented to good business. Miaco's Magic Talisman 5-11.

Eugene Robinson's Museum was well attended.

Jetties: Lilian Lewis comes to the Grand Opera House, commencing 4. A two weeks' engagement will be played. As in A Looking Glass will be presented the first week.—The St. Charles Theatre will be reopened by Hallen and Hart's Ideals 4, after having been closed two weeks. It has been a long while since a first-class variety show has been seen here, and I think that this one will do well.—Ella Wesner, one of the shining lights of the Hallen and Hart co., has been in the city all week. She arrived ahead of the co., suffering from a very severe cold, which greatly marred her singing. She has recovered and will go on Sunday night and astonish the natives. Miss Wesner is an old favorite here and will no doubt meet with a hearty reception.—At the close of the present season—about the middle of April—Manager Lowden, of the Avenue, proposes to organize a stock co. for a short season of extravaganzas, burlesques, etc. He did this two seasons ago and made money, and I don't see why this one should not succeed, especially if he brings back Fanny Reading and Adah Richmond.—Milton Nobles, Joseph Jefferson, Mrs. Langtry and McNish, Johnson and Slavin's Minstrels are announced to appear at Bidwell's Theatres shortly.—The excellence of the Bartram and Burbidge Comedy co. in A Night Off made me think of Bidwell's stock co., and imagined how they would have played it last season, if they had got the chance. How would this have done for a cast. Mr. Hill? Justinian Rabbitt, Charles Wheatleigh; Marcus Brutus Snap, Luke Martin; Harry Damask, Osmond Tearle; Jack Mulberry, Hart Conway; Lord Mulberry, Edgar Selden; Mrs. Babbitt, Isabella Waldron; Nubbe, Minnie Conway; Angelica Damask, May Brookyn; Susan, Emma Maddera.

CHICAGO.

The engagement of Mrs. Langtry terminated at McVickers in the middle of the week, and the house has since been closed. The Lily has been in a peck of trouble due to illness, attachments of her property and suits for breach of contract. The death of her father also served to prostrate the lady, and the exaggeration and misrepresentation of the press made matters worse. During the three weeks that she appeared regularly the audiences were large and a good deal of money went into the Langtry coffers. The co. which includes two such clever actors as Charles Coghlan and Maurice Barrymore is one of the best now supporting any star. This week Mrs. Potter in Loyal Love and Romeo and Juliet. Den Thompson March 12.

Veronica Jarbeau had a prosperous week at Hooley's in Starlight. The comedy is greatly improved and now goes with a good deal of vim. Richard Carroll furnishes a large share of the fun. This week Richard Mansfield in Dr. Jekyll and Mr. Hyde and Parisian Romance; Evans and Hoey 11.

The Kiralfy spectacle, Around the World, met with favor at the Opera House. The ballet is an improvement over the recent efforts in that line by the brothers. The same bill this week. The new spectacular drama, She, 11.

Clara Morris in L'Article 47 played a good engagement at the Grand. This week the Hanlons; Duff's Opera co. in Dorothy 11.

Frank C. Bangs in Francesca da Rimini drew excellent audiences to the Columbia. Mr. Bangs is an actor of the old school and makes his part a tempestous one; but on the whole the drama is well presented. It remains a second week. John, Jack and Annie Firman will appear next week in the characters of Falstaff and Prince Hal in Henry IV., under the auspices of the Grocers' Association. It is certain that Mr. Jack can look the part of Falstaff to perfection, and if a good co. is with him the revival of this fine Shakespearean history ought to draw immensely.

Beacon Lights, an interesting Western drama, had a successful week at the Haymarket. George Learock, Harold Fosberg and J. H. Cossar made the most of the principal characters and were greatly applauded. Gracie Emmett was also popular. This week Charles Gardner in Karl; The Still Alarm 11.

William Redmund and Mrs. Thomas Barry found favor at the Academy in Rene. This week, Zozo.

Lost in London with Newton Beers had a great week at the People's. The house does a phenomenal business with nearly every class of attraction. This week, Mrs. McKee Rankin in Golden Giant Mine.

The Comedy co. at the Windsor in Without a Home met with fair patronage. This week Edwin Arden in Eagle's Nest. On Thursday he will produce for the first time his new play, Barred Out. Charles Gardner in Karl 12.

A Chickered Life co. did fairly at the Standard. This week, Frank Jones in Si Perkins.

Items: Mme. Helene Hastreiter will appear in concert with the Chicago Symphony Society at Central Music Hall 8-9.—The Campanini Operatic co. appear in grand concert at same hall 6.—Mme. Janauschek will play at the Windsor week of March 18.—Jennie Yeamans will soon appear in a new play at the Haymarket.—A meeting of the clans occurred at the Grand Opera House last week. There was Fred Howe, of the Jarbeau co.; June Howe, Kiraify co.; McKinney, Clara Morris co.; Harry Kennedy, White Slave co.; Pierce Jarvis, Beacon Lights co.; John Russell, Natural Gas co.; Hank Johnson, Deacon Brodie co.; Milt Gotthold, A Drummer's Life co.; S. H. Cohen, Danites co.; Arthur Cambridge and Howard Lange. It was a jolly crowd, and the round cost $3 75 every lick.—Messrs. Flint and Gibson, private bankers here, are organizing a co. to support a well-known reader and elocutionist in Meg Merrilles.—Nina Lansing was engaged by Mrs. Langtry for Lady Gale in As In a Looking Glass, to take the place of Nada Doree.

BALTIMORE.

She was a big drawing card at Ford's Opera House last week and was given with fine scenic and mechanical effect. The incidental music by W. W. Furst was melodious and pretty, and the co. big in number and of good quality. Laura Clement in the title role handled the part very satisfactorily, and Lois Fuller as Ustane appeared to better advantage than we have ever seen her. A good word, too, is due Charles Bowser and Henry Aveling for good acting as Martin Brown and Horace Holly. This week W. A. Mestayer and Theresa Vaughn return to us and appear in Tobogganing. Next, A Dark Secret.

During R. B. Mantell's engagement in Monbars at the Holliday Street Theatre the attendance was large and the audiences unusually cordial and appreciative. The play is full of strong situations, well constructed and of unflagging interest. Mr Mantell is well fitted for the romantic character of Monbars. His handsome face, splendid physique and sympathetic voice enhance his artistic playing of the part. On Saturday night he gave a good performance of Othello. J. W. Albaugh was the Iago, and in his hands this most finished of villains was well placed. His reading of the lines was excellent and his by-play specially good. Veronica Jarbeau and her co. are the attraction this week. Next, The Casino co. in Madelon and the Marquis.

On account of the collapse of the American Opera co. the Academy of Music was closed last week, but opened at the Monday matinee with Pat Rooney and his co. in Pat's Wardrobe. Next, J. A. Hearne in Hearts of Oak.

At Forepaugh's Museum Sid C. France closed a big week's business on Saturday night, and appeared all the week in Dead to the World, which is a good sensational play with many fine scenic devices. The Standard Opera co., with Blanche Chapman as prima donna, will divide this week between Mascotte and Mikado. The engagement will last two weeks.

Business continues good at the Monumental Theatre. W. W. Williams' Own co. drew a packed house all last week with a programme that was thoroughly enjoyable. Austin's Australian Novelty co. began a week's engagement on Monday night with the usual Monday night crush.

A week of good houses at Front Street Theatre to see W. M. Paul in Lucky Ranch was closed on Saturday night. This week Thrown Upon the World; next, Ranch 10.

Adjuncts: Second popular concert of the Philharmonic Orchestra took place at Lehmann's Hall on the 6.—W. W. Furst, musical director of the She co., is a Baltimorean, and was at one time musical director of Ford's Opera co.—H. J. Conway and George W. Hooper, of the Saratoga, gave a formal opening to their hotel on Monday night. Mr. Conway was formerly manager of the Academy of Music, and popular with all classes. His many friends wish him success in his new venture.

CLEVELAND.

At the Opera House, Harry E. Dixey appeared for the first time in Adonis and of course conquered. The theatre was packed during the three nights of the engagement. Standing-room could not be obtained, and the graceful comedian was lionized not only in the theatres but in the clubs. The press teemed with favorable comments, and everybody was filled with enthusiasm. During the last three nights of the week the Duff Opera co. in Dorothy crowded the theatre. Harry Paulton, the English comedian was regarded with considerable interest not only for his comical ability, but because he is the author of the book of Erminie. Lillian Russell did not appear, having gone to New York from Buffalo to be treated for "a sore throat," though a member of the co. says that the airy fairy donna had another cranky spell. Miss M. Holton, a chorus-singer, had her opportunity, and sang and looked Miss Russell's part satisfactorily. This week, Frank Daniels first three nights in Little Puck, and Clara Morris, our own product, to fill in the balance of the week in Renee de Moray.

At the Park Kellar the magician has astonished good-sized audiences. He does some wonderful things, but cannot approach Herrmann, and some say that even Manager Gus Hartz, of the Opera House, surpasses him even now. Kellar is a Clevelander and has many friends here. This week, Miss Julia Marlowe, Manager R. E. J. Miles' new discovery, will endeavor to astonish us in a series of legitimate parts opening with Juliet. A Tin Soldier 12, Rag Baby 15.

The Columbia has offered T. J. Farron in A Soap Bubble the past week. Mr. Phister's comedy is of the most diaphanous kind, but it amuses. This week, Hicks and Sawyer's Colored Minstrels. Barry and Fay 12.

The Cleveland Theatre is always well filled. Nobody's Claim, though somewhat nutty, has played to good business. Sadie Hasson was the only stellar attraction, her husband, Joe Howard, being in New York looking after his tank drama. Clifford Dempsey filled Dowling's part of Ward Devereux with much acceptability. The rest of the cast did fairly. This week, Mr. McKee Rankin in The New Danites. J. H. Wallick's Cattle King, 12.

Items: Billy Madden's 'Round New York comb., with Jack Dempsey as star, were billed at the Casino last week. The co. came on, but Madden refused to give a show, owing to the failure of the local management to properly advertise.—Charley Stumm, of the *Graphic-Sentinel*, has written a play.—Miss Mather while here purchased several hundred dollars worth of books for her library.—Hicks and Sawyer's Minstrels give a first-rate parade.—Mrs. Clara Morris Harriott will be tendered a reception while here by the Woman's Press Club and Western Reserve Ladies' Club.—All leading newsdealers report that THE MIRROR is the only dramatic paper which sells big.—The Grand Central is making a feature of athletic exhibitions, sandwiched between variety acts.—Marion Manola (Mrs. H. C. Mould), of this city, writes that she has been engaged for two years by John A. McCaull.—Hester, the superior street newsdealer, will order a lot of MIRROR Annuals. Professionals, take notice.—Dixey was interviewed by a *Plain Dealer* man and expressed himself bitterly, because, as he says, other artists are appropriating the business of Adonis. Harry says that to ferret out and punish all these plagiarists would cost a fortune.—Frank Beresford has been re-engaged for two years as H. R. Jacobs' local representative. Frank is very popular in town, though here but a short while.—Scott-Siddons at Music Hall 8.

JERSEY CITY AND HOBOKEN.

The Academy of Music did an excellent business all last week with W. A. Mestayer and Theresa Vaughn and a good co. in Check 44 as the attraction. The skit gave great satisfaction, it being the vehicle for many funny situations and witticisms. This week opened brilliantly with Margaret Mather in Romeo and Juliet. Miss Mather is a favorite in this city and, no doubt, her engagement will be a successful one. Her support is excellent. A repertoire of four plays will be presented during the week. The weather does not seem to affect the attendance at this comfortable little theatre, its coziness being rather a temptation to leave the "chillily outside."

HOBOKEN.

The Wilbur Opera co. did a good week's business at H. R. Jacobs' Theatre, giving a change of bill every night. The co. is a very clever one and gave great satisfaction. The various operas were finely staged and costumed and the chorus was pretty and melodious. Of the principals little remains to be said, as all were proficient and rendered their numbers faultlessly. This week Dan'l Sully opened to a big house in Dandy Nolan.

Cronheim's Germania was well patronized last week by audiences who expressed themselves pleased with the clever variety performance. The co. included many of the best specialists in the business, among whom were the National Four, the Snows, the Julians, Nelson Hadley, Stirk and Zino and many others. This week Lily Clay's "bewitching beauties" opened to a crowded house.

Items: Charlie Geer, the new advertising agent of Jacobs' Theatre, is very popular here, and is proving himself a hustler.—Leader Sander, of the Germania orchestra, is a hard-working and painstaking musician, and his compositions are continually received with favor by the audiences. He is an expert soloist on many instruments.—Teddy Augarde, late of H. B. M. Horse Guards' band, and ex-leader of the band of the Forty-seventh Regiment of Brooklyn, is a member of the Germania orchestra. He bears a striking resemblance to Prof. Herrmann.—Ada Melrose will star next season in Silver Spur.—J. E. Sidley, a Hoboken boy, with Chanfrau's co., was visiting his friends here Sunday.—Frank Cotton, the animal trainer, is importing two of the smallest Algerian donkeys in the world—32 and 34 inches high, respectively—which he will proceed to break for the stage immediately.—There has been as yet no attempt at building Gantzberg's Cornique.

PITTSBURG.

Mr. and Mrs. W. J. Florence were seen at the Grand Opera House during the past week, where they played to a succession of large houses.

At the Bijou the Still Alarm was given its second presentation in this city, and it also did a large business.

Austin's Australian comb. at the Academy did a good week's business.

Mam'selle at Harris' also did well; in fact a good week's business was done at all houses.

This week we have The Dark Secret at the Grand, Two Orphans at the Bijou, Williams' co. at the Academy, and Heart's of Oak at Harris'.

Coming: Bijou, Emma Abbott Opera co.; Grand, Natural Gas; Academy, Madden's Around New York co., and Harris', N. S. Wood.

Items: Ramza and Arno, who were seen at the Academy last week, have entered into partnership with McNish, late of McNish, Johnson and Slavin. The new firm will shortly have a Minstrel show on the road.—Robson and Crane have asked for a date at the Grand Opera House.—Mrs. General Tom Thumb passed through here *en route* West.—Lizzie Hudson (Mrs. Walter Collier), of The Still Alarm co., made quite a favorable impression as Miss Fordham.—Mr. and Mrs. W. J. Florence gave souvenir silver hatchets to all the lady attendants at the Saturday matinee.—Florence Noble, who is with the Florences, was kindly remembered as one of our former leading ladies when stock cos. were in existence here.—Joseph Arthur, author of The Still Alarm, is hard at work upon a new drama.—H. S. Taylor spent a few hours in this city 2.—A report was in circulation here last week that Harry Lacy was a legitimate son of J. Wilkes Booth, the assassin of Abraham Lincoln. The majority of theatrical people in the city looked upon the matter as an advertising scheme.—Manager Williams will keep the Academy open until the latter part of May.—It is said H. S. Taylor recently refused $25 000 for a fourth interest in A Dark Secret (?).—Lizzie Hudson was the guest of ex-Mayor Fulton and his wife during her stay in this city.—R. N. Dunbar, who left the Little Tycoon co. here, has joined the Bostonians.—George W. Brown and Emma Jutau, both of this city, have left the Night Owls comb. and will hereafter be seen with the Hallen and Hart co.—Walter Standish, of this city, claims that Lillian Olcott owes him back salary, which he is unable to collect.—W. J. Florence says that he sincerely wishes all benefit performances would be done away with. He says he would much prefer making a cash donation than to play at one of them.—Arthur Voegtlin has just finished up some very handsome new scenery for the Grand Opera House.—By the death of Manager Chalet C. D. Wilt became sole manager of the Grand Opera House. It is rumored that Thomas Phelps, who has been the backer of Chalet and Wilt, will take an active part in the management.—M. B. Lemon, of the local lodge of Elks, will shortly make a tour of the Elk lodges of the country. James Galvin received the prize for having sold the largest number of tickets for the recent Elks' benefit.

LOUISVILLE.

To the great surprise of all, Denman Thompson failed to draw in The Old Homestead at Macauley's. The play has had wonderful advertisement and the popular star has not been here before in several years. The small audience that did gather, however, thoroughly enjoyed the performances. This week Arthur Rehan's co. Love in Harness.

Business was fair at the Temple, where The White Slave was offered for three nights followed by George S. Knight. Lost in New York underlined for a week.

Hardie and Von Leer in On the Frontier at Harris' made a favorable impression. The play is a good one of its kind, and the stars and co. above the average. My Aunt Bridget 5.

The Mignani-Seigrist Specialty co. played a successful return date at the New Buck. It is a strong organization. The Silbons this week.

Items: Prof. Becker, of Macauley's orchestra, is a composer of no mean merit. His recent work is attracting attention.—Treasurer Meffert is an interesting convalescent. The box office at the Temple does not look natural without his portly presence.—Preparations are rapidly making for the Booth-Barrett engagement at the Exposition.—Manager Camp is a busy man arranging for what promises to be a remarkable success.—Selina Fetter writes her friends and relatives here that she saved all of her valuable wardrobe from the Union Square fire.—*Sunday Truth* prints a pathetic bit of verse from the pen of Leonora Bradley of George S. Knight's co.—The Grand Central has an unusually strong offering this week, including Jerome, the contortionist, Hassell and Queen, Ida Wilks and others.—The Gusher's interview with Mary H. Fisk was a delightful bit of reading. Here's hoping her success as a playwright will be as marked as it is as the Gusher.

BROOKLYN.

Natural Gas did quite well at the Park Theatre last week. It is really one of the funniest pieces of the kind on the road. It was succeeded on Monday evening by Rosina Vokes and her clever co. in Which Is Which? The Circus Rider and A Pantomime Rehearsal. The audience was large and appreciative. Next week Evangeline.

A Rag Baby was played to as large business at the Brooklyn Theatre as if it had not been seen here a dozen times before. On Monday evening Charles Erin Verner, whose recent successful engagement at the Grand is still fresh in the memory of theatre goers, opened in Shamus O'Brien. The house was filled and the performance was in all respects a success.

At the Grand Opera House Herrmann had a very prosperous week. He was followed on Monday evening by Charles T. Ellis, whose Casper the Yodler pleased an audience of good proportions.

Hettie Bernard Chase, in Rags, the Wildcat, done well at the Criterion last week. On Monday afternoon A Hoop of Gold was put on. This play had its first American production in Brooklyn, and has always been a favorite here. On this occasion, and also at the evening performance, it drew good attendance.

The Kernells did a large business at Hyde and Behman's Theatre last week, and the Rentz-Santley co., which followed them on Monday evening, packed the house to the doors.

At the Standard, Life in a Great City proved a strong attraction last week. On Monday evening the ever-new Uncle Tom's Cabin crowded the house, as usual.

BROOKLYN, E. D.

Nat Goodwin drew packed houses entire of last week at Lee Avenue Academy. Cora Tanner to very large and appreciative audience 3. Next week, Hoodman Blind.

Margaret Mather played to the largest week at the Amphion that the new house has ever had. Robson and Crane in Henrietta to good houses 5-10. Next week, Mazulm.

The Inside Track played to fair houses last week at Proctor's Novelty. Under the Gaslight to very large houses March 5—week.

Thrown Upon the World did only fair business last week at the People's. Mattie Vickers in Jacquine opened to packed house March 5—week.

The Black Flag to good houses at the Grand. Next week, European Novelty co.

ALABAMA.

MOBILE.

Theatre (J. Tannenbaum, manager): Grau's Opera co. Feb 27, week, in repertoire, fed the hungry multitudes who assembled in numbers great to witness the fair performers. Cheap prices prevailed.

ARKANSAS.

TEXARKANA.

Ghio's Opera House (J. E. Reilley, lessee and manager): Pete F. Baker in Chris and Lena Feb. 28-9; good business. Jim the Penman 7.

Item: Manager Reilley is circulating a subscription list to have Mlle. Rhea come here on 12.

CALIFORNIA.

SAN BERNARDINO.

Opera House (Plato, Lesher and Hyde, managers): Haverly's Minstrels were well received Feb 14-15. So thoroughly good was the entertainment that the co. returned 19, and played to another magnificent house. They go Northward from here. Bishop, the mind-reader, who performs here 5-6, will give a reception to press representatives at Stewart Hotel 5.

OAKLAND.

At the Oakland Theatre last week we had very attractive performances which the public supported liberally. The first part the Webster-Brady co. presented She, according to Mr. Brady's version, which was very clever. Charlotte Tittle as Ayesha, and Laura Biggar as Ustane, divided the honors. The men in the cast had very little to do, but did that little well. Mr. Webster's make-up as Holly could not have been improved. The co. took their departure Thursday well satisfied with their Oakland engagement. The last part of the week was devoted to music. The Pyke Opera co. came and delighted the largest audiences ever called together in this theatre. It is the best co. as at present constituted, on the road, and well deserves the splendid success it has met with so far this season.

SAN DIEGO.

Leach's Opera House (J. G. Stutts, manager): Feb. 19, the Stutts co. presented Lights o' London to uniformly good houses during the week, giving a satisfactory performance. Lillian Lawrence is quite captivating in the role of Shakespeare Jarvis.

SACRAMENTO.

New Metropolitan Theatre (L. Henry, treasurer): The Pyke Opera co. concluded their engagement Feb. 19, by producing Die Fledermaus to a large and thoroughly pleased audience.

Clunie Opera House (L. Henry, treasurer): Ben and Idalene Cotton conclude their two weeks' engagement Feb. 26. During the

audience. Lost in New York was billed for 29-March 2, but failed to show up, owing to some difficulty between the author and managers of co. Muggs' Landing 5; Abbey's U. T. C. 10; Maude Banks 13; T. P. and W. Minstrels 14.

Theatre Belknap (Charles J. Belknap, manager): Charles Steadman's Our Boarding House held the boards Feb. 23-25 to good houses. True Irish Hearts 1-3 to big houses. Night Owls 8-10; Chanfrau 12-14; Zitka 15 17.

Gatherings: Manager Hawes is still confined to his home.—Charles Francis was in town 25 booming the Wages of Sin, which played 5 7 under the I. O. O. F.—Mr. Garon, agent Muggs' Landing, and Phil Schuyler, agent Oliver Byron, arrived 29.—The Japanese Village attracted many people to St. John's Hall 1-3.—C. H Geoff, agent Abbey's Uncle Tom's Cabin co., arrived 4 in a dangerous condition, and it was lying at the City Hotel with a complication of diseases.

DANBURY.

Opera House (P. A. Shear, manager): Florence Bindley Feb. 28 9 did a fair business. Richard O'Gorman in Human Nature pleased a good house 1.

Item: Joseph W. Keeler, formerly correspondent of THE MIRROR and latterly dramatic editor of the Danbury *News*, is now business manager of the Aladdin co. Joseph's many friends, both in and out of the profession, will join in wishing him abundance of good luck.

WINSTED.

Opera House (J. E. Spaulding, manager): Richard O'Gorman in Human Nature 28. Star not up to expectations. Worthy of mention, Miss Lillie Bailey, F. Rook and E. L. Duane. George A. Hill's Theatre co. 5, week.

NEW BRITAIN.

Opera House (W. W. Hanna, manager): Leland T. Powers and Louise Baldwin gave enjoyable entertainment Feb. 28, to crowded house, under auspices of the Wheel Club. Keep It Dark 29; good house. Murray and Murphy 3, to good house.

NORWICH.

Breed Hall (Andrew and Harris, managers): Murray and Murphy played to largest house of the season Feb. 28. Their co. this year is quite fair. Miss Day gives some very clever songs and dances. The band is quite a feature. Human Nature 10.

WATERBURY.

Jacques Opera House: Richard O'Gorman and co. in Human Nature attracted a fair-sized audience Feb. 29. Human Nature does not compare favorably with other plays of the kind. Keep It Dark 1, served to introduce W. T. Bryant, supported by Julia Wilson, Lizzie Richmond and a fair co. Murray and Murphy in Our Irish Visitors packed the house 2.

MERIDEN.

Opera House (T. H. Delevan, manager): Feb. 27-8, Elsler's co. presented Aladdin with very handsome scenic effects; business light. Murray and Murphy 29, to large audience. The memorial benefit 2, a musical entertainment for the family of the late Prof. Henry Foster, musical director of the Opera House, drew $400. A large audience laughed and applauded Lizzie Richmond, W. T. Bryant, Julia Wilson, and others.

TORRINGTON.

Opera House (F. R. Matthews, manager): A good advance sale for Flavia Colic 5 7; Gettysburg Exposition co. 10; Fun in a Boarding School 17.

DELAWARE.

WILMINGTON.

Academy of Music (Proctor and Soulier, managers): Edmund Collier to good houses Feb. 27-9. Satan's Shadow drew largely 1-3. Little Nuggets to crowded house 5 Under the Lash 7-9.

Grand Opera House (J. K. Boylis, manager): The Bostonians 12-13, and Modjeska 14, are the only attractions announced at present.

DISTRICT OF COLUMBIA.

WASHINGTON.

The Bostonians did a very good week's business at Albaugh's, considering the fact that there were two fairs in progress, and that some two hundred of the leading society people were busy with rehearsals of the Shakespearean pantomime to be given 7-9. The Poachers, new to us, is a delightful opera, giving Marie Stone a fine opportunity to appear as a charming boy, and introducing Juliette Cordon, who made a pleasing impression, which was deepened later by her graceful rendering of Zerlina in Fra Diavolo. Agnes Huntington was superb as Frederick in Mignon and as Fatinitza. The performances were good throughout. This week the Shakespearean Pantomime Verona Jarbeau 12.

Louis James and Marie Wainwright presented Virginius, Hamlet, Gretchen and Much Ado About Nothing to good houses at the National. Miss Wainwright easily carried off the honors. Emma Abbott this week. Mr. and Mrs. Florence next.

The Pat Rooney comb. had good houses at Harris'. This week the Bryant co. in Keep It Dark, Barlow Brothers Minstrels next.

The San Francisco Minstrels at Kernan's this week.

J. W. Coffey, the skeleton dude, is one of the new curiosities at the Dime. Stage show by Adams and Emerson combination.

The Campanini concert at Congregational Church 28 was very fine. Mme Scalchi was in splendid voice. Mme. Gerster, to everybody's surprise and delight, was looking much improved in health, and sang almost as well as ever. The quartette from Rigoletto, by Mmes. Gerster and Scalchi and Signori Campanini and Galassi was enthusiastically demanded again. Mme. Toricelli, the violinist, renewed the more than pleasing impression made on her first visit. Mrs. Cleveland and a party of friends seemed to enjoy the concert very much. The Bostonians have so many friends here that they cannot accept half the attentions offered them. Miss Huntington spent one morning with Mrs. Cleveland, who is a warm admirer of the fair singer. Saturday night the President, Mrs. Cleveland and a party of friends enjoyed Fatinitza. Marie Stone enjoyed a visit with her sister, Blanche Stone-Barton. Helen Lamont, lovely as ever, is visiting friends and relatives in this city. There will be Author's Readings 17-19 at Congregational Church for the benefit of international copyright, under management of A. M. Palmer.

Manager Rapley fortunately did not lose anything by the collapse of the National Opera co., but he gave $300 to help send the people to New York.

FLORIDA.

JACKSONVILLE.

Park Opera House (J. D. Burbridge, manager): Frances Bishop in Muggs' Landing Feb. 24-5 to fair houses. Prof. D. M. Bristol and his troupe of educated horses opened a week's stand 27. Performance satisfactory. Adelaide Randall 8-10.

GEORGIA.

ATLANTA.

De Give's Opera House (L. De Give, manager): Milton and Dollie Nobles to good business Feb. 27-28. On Monday night Mr. Nobles presented his new play From Sire to Son, and it was most favorably received. Supporting co. good. Louis F. Howard as Peter Grimes made a decided hit.

Items: Charles A. Howard, the popular treasurer of De Gives, has gone on a short visit to Florida.

Frank J. Frayne 9-10, Lottie Church 12, A Night Off 19 20, Joe Jefferson 22.

ROME.

M. A. Nevin, the builder and former manager of the Nevin Opera House, has re-purchased a half interest in that property and will again become manager on the first of May. Mr. Nevin is a gentleman of good judgment and has the confidence of the community.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): Shields' Circus did fair business during week of Feb. 2; performance not very good.

MACON.

Academy of Music (H. Horne, manager): Large audience greeted Michael Strogoff 1. Co. not as strong as last season.

Item: Dixie Haygood, another Georgia wonder after the Lulu Hurst order, will shortly begin a tour of the Southern States, under the management of T. B. Blackshear, of this city.

AMERICUS.

Glover Opera House (G. W. Glover, manager): Michael Strogoff Feb. 29, to largest business of the season; mediocre performance.

ILLINOIS.

STREATOR.

Plumb Opera House (J. E. Williams, manager): Ben Maginley in the Irish drama, Inshavogue Feb. 27. A good co. supported Mr. Maginley, whose artistic work was appreciated by a large house. McGibeny Family 14.

ELGIN.

DuBois Opera House (Taylor and Jencks, managers): The much anticipated opening of the Chicago Opera co. occurred Feb. 27. As Morgan and Russell, the managers, are residents of Elgin, much interest was manifested. The Mikado was presented as the initial performance, and was greeted by a packed house Aside from the usual hitches incidental to a first night, the performance was very creditable. Owing to the sudden illness of Minnie Sharpe, the prima donna, Amy Leslie was substituted as Yum Yum. This being her first appearance on the operatic stage, much praise is due her for her efforts. Mascotte was presented 28 to another large house. Chimes of Normandy and Girofle-Girofla will be given during the engagement.

QUINCY.

Opera House (Dr. P. A. Marks, manager): McNish, Johnson and Slavin's Minstrels 7. Windsor's Town Lots 17, Jennie Yeamans 21, Roland Reed 22.

ROCKFORD.

Opera House (C. C. Jones, manager): McNish, Johnson and Slavin's Minstrels, without Slavin, Feb. 27, to a crowded house.

Item: The Elks held a social session here, with Carroll Johnson as chairman.

CAIRO.

Opera House (Thomas W. Shields, manager): House closed during past week. Roland Reed was booked for 23, but owing to the train on which he was to arrive being eighteen hours late, he was forced to cancel his engagement. Marie Prescott 12.

DECATUR.

Smith's Opera House (F. W. Haines, manager): Frank Jones and co. in Si Perkins 2; fair business.

Item: The building known here as Music Hall, and used by low-priced cos. of the lower grade, has been sold to a leading undertaker.

AURORA.

Frank Jones' Si Perkins co. Feb. 27, to good business. The co. and band were excellent, but the play is a mass of useless extravagance. Chicago Opera co. 5-10; Streets of New York 12; Bayse-Davis co. 19 24.

OTTAWA.

Opera House (F. A. Sherwood, manager): Frank Jones as Si Perkins Feb. 28; medium business. Co. gave satisfaction. Basye and Davis co. week of 5.

PEORIA.

The Grand (Lem H. Wiley, manager): Dixie's Adonis 8 Jim the Penman 9, Johnson and McNish Minstrels 10. Bennett and Moulton Opera co. 11.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Feb. 29 Damon and Pythias, presented by John Griffith (late with Mrs. D. P. Bowers), assisted by home talent, to a very large audience.

INDIANA.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager): Minnie Maddern in In Spite of All Feb. 28 to good business. Hanlon's Voyage en Suisse 2 and 3, to very large audiences. Newton Beers 6.

TERRE HAUTE.

Opera House (Wilson Naylor, manager): Minnie Maddern and co. gave an excellent performance of In Spite of All to fair house Feb. 27.

Item: A lodge of P. B. O. Elks has been organized here.

KOKOMO.

Opera House (Howard E. Henderson, manager): Herr Andre's Alpine Choir Feb. 29 to fair house. McGibeny Family to good business 3 4.

MARION.

Sweetser Opera House (E. L. Kinneman, manager): Minnie Maddern presented Caprice for the first time in this city Feb. 29, to the largest and best audience the house has ever held. Chip o' the Old Block 13; Frank Jones 16.

Item: Marion is the best gas town in the State.

RICHMOND.

Grand Opera House (W. H. Bradbury and Son, managers); Welsh Prize Singers 2, to good business. Fair concert. Chip o' the Old Block 12.

FORT WAYNE.

Charles A. Gardner appeared to a good house 2, in the New Karl. The performance was well received. George S. Knight 9; Shadows of a Great City 12; Mrs. J. B. Potter 15.

Item: H. S. Vreeland, formerly the Flint, Mich., MIRROR correspondent, has become a resident of Fort Wayne.

ELKHART.

Bucklen's Opera House (J. L. Brodrick, manager): Joseph Murphy Feb. 28, in Shaun Rhue to large audience. Al. Field's Minstrels gave a pleasing entertainment to a small house 2.

HUNTINGTON.

Opera House (Filson and Emery, managers): Minnie Maddern played Caprice to an elegant and very appreciative audience 1. Very large house; was recalled several times and after last fall of curtain.

LOGANSPORT.

Opera House (William Dolan, manager): This week has been barren of events, the management preferring to book only standard attractions. The policy seems to take well and make good business, thoroughly satisfying the cos. and theatre-goers. George S. Knight 7.

MUNCIE.

Opera House (H. R Wysor, manager): Jennie Yeamans played Our Jennie to a large audience. Support indifferent.

MICHIGAN CITY.

Opera House (Weiler and Leist, manager): Alpine and Tyrolese Concert co. delighted a large audience Feb. 27.

EVANSVILLE.

Opera House (I. J. Groves, manager): Bennett-Moulton co. Feb. 27-March 4 at cheap prices. Della Fox, Tom Ricketts and C. A. Bigelow are favorites here; co. played to immense audiences. Lost in London 9-10.

Item: Della Fox leaves the Bennett-Moulton co. here, Josie Domaine taking her place.

IOWA.

CLINTON.

Davis' Opera House (E. M. Davis, manager): McNish, Johnson and Slavin's Minstrels 29; good business. A cantata by home talent, for the benefit of the Methodist Church organ fund, 2, was also a success.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): The Carleton Opera co. played to a large and fashionable audience in the comic opera Erminie, Feb. 29. The audience was well pleased with the entertainment. Janauschek March 1 to fair business in Mary Stuart, and gave splendid satisfaction. She appeared in Meg Merrilies night of 3.

DAVENPORT.

Burtis Opera House (A. C. Man and Co., managers): W. J. Fleming's Around the World co. appeared here 25th ult., before a small house. McNish, Johnson and Slavin's Minstrels pleased a topheavy house 27. Their bright, clean costumes were a refreshing sight. The Kate Bensberg Opera co. gave a really meritorious entertainment 1st inst. This quartette of good singers presented Flotow's L'Ombra.

BURLINGTON.

Grand Opera House (J. C. Minton, managar): The Kate Bensberg Opera co. 2 sang L'Ombra to an audience of moderate size. Performance excellent for so small a co.

IOWA CITY.

Opera House (J. N. Coldren, manager): Frank Beard amused a large and refined audience Feb. 28.

SIOUX CITY.

Academy of Music (W. I. Buchanan, manager): Janauschek in Meg Merrilies 3. Clair Patee co. billed for one week commencing 5. Past week we have had nothing in the dramatic line.

KANSAS.

ATCHISON.

Price's Opera House (L. M. Crawford, manager): Neil Burgess, in Vim, Feb 23-4. played to rather poor business, but gave an excellent performance. Bill Nye's lecture—subject, The New South, was well received by a small audience. Town Lots 27-8, gave a very poor show to poor houses. Marion Abbott, in Only a Farmer's Daughter 29. Fair house; performance good.

WINFIELD.

Winfield Grand (T. B. Myers, local manager): C. R. Gardiner's Dramatic co. presented Only a Farmer's Daughter and Moriarty the Corporal 22-3 to good houses. Marion Abbott gave entire satisfaction. Barry and Fay presented McKenna's Flirtation to a fair house 24. The audience was completely captured by these clever comedians, and they will be great favorites here.

Manning's Opera House (T. B. Myers, manager): Beach and Bowers' Minstrels to a good house 25.

EMPORIA.

Whitley Opera House (H. O. Whitley, manager): Barry and Fay in McKenna's Flirtation only had a fair house Feb. 22, other attractions intervening. Play very funny, and Mr. Barry as Timothy McKenna and Hugh Fay as Michael Ryan kept the audience roaring. Rest of co. not above the average. Only a Farmer's Daughter, with Marion Abbott as the adventuress, to good house Feb. 27. A strong co. and deserve good houses wherever they appear. This was Miss Abbott's first appearance before an Emporia audiences, but she made a splendid impression. Rhea in Fairy Fingers Feb. 29. The sale of seats for the attraction was very large.

KINGMAN.

Garfield Opera House (J. M. Nickell and W. E. Smith, managers): Horace Lewis' Monte Cristo co. Feb. 25 to light house. Beach and Bowers' Minstrels to fair business 2 Casino Comedy co. 3.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Barry and Fay in McKenna's Flirtation drew good crowd 1. The piece is as good as the average funny play. The co. has very little to do. Marguerite Fish 8, Kate Castleton 15.

ANTHONY.

Opera House (O. O. Leabhart, manager): Monte Cristo occupied the boards Feb. 27. Co. only fair. Beach and Bowers' Minstrels 27 played to a large house.

PARSONS.

Edwards' Opera House (L. L. Baird, manager): Barry and Fay in McKenna's Flirtation to good houses Feb. 29.

TOPEKA.

Grand Opera House (C. F. Kendall, proprietor): Mlle. Rhea, supported by Edward Bell and a very strong cast, in Frou-Frou Feb. 28, to full capacity of the house.

Crawford's Opera House (L. M. Crawford, manager): Lotta, the peerless, in Pawn Ticket No. 210, to an absolutely jammed house, and at advanced prices 24. The play is a new one to us.

LAWRENCE.

Bowersock's Opera House (J. C. Bowersock, proprietor): Mlle. Rhea in Frou-Frou Feb. 27 to good business. Few artists are hailed with more delight in this city than this mercurial little French woman. Kate Bensburg Opera co. 16.

WICHITA.

Crawford Opera House (L. M. Crawford, manager): Lotta presented Pawn Ticket 210 and Little Detective Feb. 24-6, to exceedingly large business—first visit. Harry and Fay filled the house 27-8 in McKenna's Flirtation. Support weak. Frankie Kimble, Annie Pixley, Kate Castleton, M. B. Curtis, Fantasma and James O'Neil are coming attraction.

Garfield Opera House (J. A. Ask, manager): Beach and Bowers' Minstrels Feb. 29-March 1 to S. R. O. Co. good and features new.

Item: Lost in London is on at the Main Street Theatre.

Hint: The orchestration at the Crawford is the subject of much unfavorable comment.

McPHERSON.

This week has been bare of events, and no doubt will continue so for some time. Managers of good cos. seem to be fighting shy of Kansas this season. Wherefore?

KENTUCKY.

LEXINGTON.

New Opera House (Scott and Mann, managers): Mr. and Mrs. George S. Knight in Over the Garden Wall to fair house 29. The play was rendered in good taste; audience well pleased. White Slave was presented 1. May Newman, the leading star, is a graceful actress and received several curtain calls. Shadows of a Great City to fair business 2-3. It is beyond doubt the best melodrama I have ever seen in Lexington. The co. is exceptionally good.

OWENSBORO.

Opera House (R. M. Conway, manager): Lillian Lewis Feb. 27, to a fair house. Good support.

Item: The new theatre is now an assured fact, as the contract has been let, and the breaking of ground will commence this week. It will be christened the Temple Theatre, and will have a seating capacity of 1,300; opera chairs and four private boxes. The stage will be 35x54, and heighth to rigging loft 40 feet, thus giving ample room for any set of scenes that may be required. The stage will be fitted up in first-class manner, having seventeen sets of scenery, six dressing-rooms, and will be heated by steam. The entrance will be on the ground floor, thus making it safe in case of emergencies. It is to cost $30,000, and the contract calls for its completion by Sept. 1. It has just been leased for a period of five years to R. M. Conway (present manager of Opera House), who is now booking for it for season 1888-89.

MAINE.

PORTLAND.

Theatre: Robert Downing 2-3, as Spartacus, the Gladiator, to excellent business. The production was an artistic triumph, and the applause unstinted.

Items: Dockstader's Minstrels 14.—Your correspondent found in Joseph Hillock a devoted friend of THE MIRROR, and a courteous gentleman as well.—On his return from the East 9, Mr. Downing will give us Julius Cæsar.—The Stockbridge Course was a success financially as well as artistically, and your correspondent is under obligations for courtesies rendered by this enterprising manager.

BANGOR.

Opera House (Frank A. Owen, manager): Peck and Fursman's On the Trail; or, Daniel Boone to immense crowd 1; gallery filled at 7:45; standing room only at 8.

Items: Mr. Peck's little daughter, Gracie, joined Daniel Boone co. last week.—Spenser's Little Tycoon booked.

MARYLAND.

CUMBERLAND.

Academy of Music (H. W. Williamson, manager): Zitka was given to a good house Feb. 29 Kate Burlingame played Zitka at a moment's notice, owing to the illness of May Wheeler, who was left in Frederick. A telegram received here 29, stated she would be able to join the co. 5. White Slave 9.

MASSACHUSETTS.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): W. J. Scanlan had a large house Feb. 27, when that delightful Irish drama, Shane-na-Lawn, was presented. The character of Shane is perfectly suited to Mr. Scanlan's peculiar style, and both his acting and songs, the latter finely rendered, were enthusiastically applauded. The support was excellent, and the special scenery added much to the attractiveness of the piece.

Ticks: Mr. Scanlan is well remembered as a bright, clever lad, who, in his youth, served in the capacity of office-boy at the Hampden Watch co. at Springfield, Mass.; reports say: "he is among the richest of our young actors," but if not he deserves to be.

HOLYOKE.

Opera House (Chase Brothers, managers): Human Nature, with Richard O'Gorman in the leading role, drew a fair house Feb. 22. Lillie Bailey is a bright and bewitching soubrette, the charming simplicity and unconsciousness of her acting winning for her instant recognition. E. L. Duane and Etha Rossland also deserve mention. True Irish Hearts was greatly enjoyed by a fair house 27. Annie Mortland, formerly with Ranch 10, displays her versatility by now playing the Rose of Kerry. Sam McCarthy and wife, Kitty Coleman, whose specialties until this season were the feature of Ivy Leaf, made, as usual, a big hit. P. Sullivan and other competent people are in support. Little Tycoon 8; Fun in a Boarding-School 10.

Gossip: A pleasant letter from Miss Hall informs me that the report which reached me was utterly false. Keep It Dark was never advertised, nor has she ever had any intention of playing it. It is a pleasure to make the correction.—E. L. Duane and wife, Etha Rossland, formerly with Ullie Akerstrom, are with The Human Nature co. Since their appearance here two years ago, they have undertaken the vicissitude of managing a co. of their own, but have wisely concluded that a sure salary is better than the uncertainty of theatrical receipts.—Edwin Varney, of the Atkinson and Cook co., is an exceedingly clever fellow. A good actor, competent stage manager, scenic artist and play writer are seldom found in one man. A Back Number will undoubtedly be a success.—The concert by the Ruggles St. Quartette of Boston, 28, and Daniel Dougherty's lecture 29, were heartily enjoyed by enthusiastic audiences.—Mamie Gilroy, I am glad to hear, is improving.—Little Dannie McCarthy will make a lawyer. He is better at questioning than many of our local lights.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Eaton and Benton's Variety co, Feb. 28; fair house. Adrienne Lecouvreur was the bill, and the house was large. Erminie, 1, to an Erminie house, with Erminie applause. A crowded house welcomed Scanlan 3 in The Irish Minstrel, and forced him to repeat every song. Thaddeus Shine and Kate Blancke furnish excellent support.

Corridor Chat: Mamie Sutton (Mrs. Fred. Solomon) is playing Javotte temporarily with Aronson's Erminie co.—Eben Plympton "tackled" the part of De Saxe in Adrienne Lecouvreur for the first time here 29.—The Black Thorn and Scanlan cos. rest over Holy Week. Hi Henry's Minstrels 12; Main Line 13-14.

WORCESTER.

Theatre (Charles Wilkinson, manager): Last week was one of the best of the season. Modjeska, Michael Strogoff and Erminie were the attractions. Ellsler's Aladdin co 7-8; Oliver Byron 9-10.

Obituary: Charles Wilkinson, who has been ill for the past ten days, died on Friday last. Hopes of his recovery were expressed up to a few hours of his death. Mr. Wilkinson leaves many warm friends outside of his professional brethren, and will be missed by the many who have shared his acts of kindness and charity He was a prominent member of the Elks and of the Masonic fraternity. His funeral takes place from All Saints Episcopal Church with Masonic ceremonies. Mrs. Lillie Wilkinson, wife of the late manager, will continue the management of the theatre. Mrs. Wilkinson is a bright business woman, and has many warm friends in and out of the profession, and will receive every possible support from them.

Items: Miss St. Henri, of the Erminie co., was ill while the co. were here, and her place was taken by Miss Price.—A large meeting of the friends of Tony Hart was Held at the Bay State House. Hon. Charles Pratt presided. It was the final determination of the meeting that a purse of $2,000 be sent from this city, the birthplace of Mr. Hart. Committees were appointed and work was at once commenced by subscriptions to the amount of $800 being made on the spot. Mr. Bristol, of the Museum, headed the list.—I. O. Jennings, business manager of the Aladdin co., spent several days in the city last week.—Albert Byron, of this city, started last week to join the Tennessy Minstrels.—The Lucier Family have been home for a week's rest. They take the road again for a twelve weeks' season.—The Dime Museum still continues to offer good attractions, and in return the house is nightly packed.

LOWELL.

Music Hall (A. P. Partridge, proprietor): True Irish Hearts, Two Old Cronies and The Main Line occupied the house last four evenings of the week, all to fair business.

Huntington Hall (John S Cosgrove, manager): Dockstader's Minstrels 3 to a large audience. The first-part was a treat—musically. Aladdin 9-10

Items: Lizzie Locke will be the Topsy in the U. T. C. party which opens in Lawrence 15.—True Irish Hearts and Two Old Cronies have made return dates.—Lulu Albright made quite a success at the Musee last week.

LYNN.

Music Hall (James F. Rock, manager): Arizona Joe Feb. 27-8 to top-heavy houses. Large audience greeted Held by the Enemy 3. The co. was a good one. The Main Line, Benton's London Show and Dockstader's Minstrels this week.

Items: Avon D. Saxon has left the Ideal Opera co. on account of back salary due him.—Walter Perkins does good work as Uncle Rufus in Held by the Enemy.—Maud Banks is to have a new play entitled Her Evil Genius.

BROCKTON.

City Theatre (W. W. Cross, manager): Michael Strogoff co. had a good house and gave a satisfactory performance Feb. 27 Held by the Enemy did a fair business 29, but deserved much better, as the co. is a meritorious one. Burton and Burke's Minstrels gave good performances to large houses at low prices, 1-3. Two Old Cronies 10; Robert Downing 17.

FITCHBURG.

Whitney's Opera House (J. W. Ogden, manager): Two Old Cronies to medium business Feb. 29; Eaton and Benton's Royal Shows 2; good house. Held by the Enemy 10; Little Tycoon 12.

Item: Eaton and Benton's co. nearly stranded here. Salaries were in arrears, and the box-office receipts were attached by the band. The co. succeeded in getting away 3 without the band.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): Gillette's charming play, Held by the Enemy, was given Feb. 27 to light business. The piece was given here last Spring by the Boston Museum co. before a large audience. The present co., while not the equal of the one from the Museum, gave a fair all-round performance.

Central Musee (W. H. Arnold, business manager): Edith Sinclair and Ed. M. Favor have drawn packed houses the past week in A Box of Cash. Muldoon's Picnic and a specialty co. this week.

Items: Sheridan S. Block, the Colonel Prescott of Held by the Enemy, is an old college friend of Mayor John W. Cummings, and always enjoys his hospitality when here.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Main Line co. 27-8; good business first night, empty benches following night. Etta Hawkins as Posey did fairly well. Co. fair. Two Old Cronies 8.

NEW BEDFORD.

Opera House (John S. Moulton, manager): The Moulton Dramatic co. all last week to only fair business.

People's Theatre (William E. White, manager): The Night Owls 1-3; fair business. Pauline Batcheller, May Howard and Carrie Cook drove the gallery wild with their songs. Held by the Enemy 8.

Newsy Bits: Manager Moulton has been advised to visit Florida by his physician. His confinement to his home this Winter has told severely on his health. He was bitten by a dog last Fall.—Harry Morris, the well-known Dutch comedian of the Night Owls, is very ill here and under a physician's care.

AMESBURY.

New Opera House (C. W. Currier, manager): Robert Downing as Spartacus the Gladiator to a fair house at advanced prices. Mr. Downing and Stella Rees received many curtain calls. Dockstader's Minstrels 12; Aladdin 15: Ullie Akerstrom 26, week.

MILFORD.

Music Hall (H. E. Morgan, manager): Keep It Dark drew a large audience, giving good satisfaction Feb. 28. Ullie Akerstrom opened her week's engagement 5. The advance sale was one of the largest ever recorded at the hall.

Item: Ralph A. Ward, advance agent for Ullie Akerstrom, is a pleasant, genial fellow. He attends strictly to business, and always has a good word for THE MIRROR. With him in advance success is sure to follow.

CHELSEA.

Academy of Music (James B. Field, manager): The appearance of Maud Banks in Joan of Arc brought a packed house Feb. 22. Audience highly pleased. She had to respond to many calls before the curtain. The Main Line was played before fair audiences 29-March 1. Etta Hawkins, leading actress of the cast, is a very good comedienne. She was supported by a fine co. Held by the Enemy gave great satisfaction 2, the house being filled with a large and well-pleased audience. The co. is an excellent one. Robert Downing in the Gladiator 19 Nat Goodwin April 5.

LAWRENCE.

Opera House (A. L. Grant, manager): Keep It Dark Feb. 27 to a rousing house. Benefit of the ushers. Co. good Wills, Henshaw and Ten Broeck in Two Old Cronies to small house 2. Co. excellent.

MICHIGAN.

DETROIT.

White's Grand Opera House: Mixed Pickles drew splendidly first three nights of week, but the star was too ill to play. His part was filled acceptably by J. W. Parker, his stage manager and understudy, and few would have been the wiser regarding the change but for the daily press. The comedy is admirably worked up, and develops latterly into complications that are deliciously absurd and laughable. Especial credit is due to Mary Davis, Dolly Pike and John Woodard and D. R. Young. Adonis, with Henry E. Dixey and a bevy of pretty girls ran for balance of week to crowded houses. Every detail was first-class, setting, choruses and costumes. Dixey is unapproachable in character impersonations. Next week Evans and Hoey in Parlor Match for first half, with Held by the Enemy balance.

At the Detroit Opera House: John A. Mackay in Pop played to good audiences for latter half of week. Mackay is a good comedian, but there is absolutely nothing to his play to recommend it. He is worthy of a better play than Pop. Next week the Duff Opera co. in Dorothy for first and Natural Gas for latter half.

The Silbons gave nine performances at Whitney's during the week and drew largely at every performance. Their show is first-class. Next week Emily Soldene in Genevieve de Brabant.

The Casino has been crowded nightly during the week to see Parson Davies' Specialty co.

Business at Wonderland is booming and a striking list of attractions is billed for the coming week.

OWOSSO.

Salisbury's Opera House (F. Ed Kohler, manager): Stetson's U. T. C. 28 to a large house. The co. good. Minnie Maddern 9.

IONIA.

Opera House (K. R. Smith, manager): Chip o' the Old Block co. to fair business Feb. 25.

PORT HURON.

City Opera House (L. A. Sherman, manager): Chip o' the Old Block to good house Feb. 24. Best of satisfaction. Ada Melrose made a charming Pixey, and won frequent applause, as also did Scott and Mills. Ezra Kendall in A Pair of Kids to a large and most enthusiastic audience 27. Kendall as Jiles Button kept the audience in a roar of laughter through the whole performance. Mention may be made of Arthur Dunn for his clever acting. Starr Opera co. 5-10.

JACKSON.

Hibbard Opera House (Z. W. Waldron, manager): Tavernier Dramatic co., supporting Ida Van Cortland, closed a successful nine nights' engagement Feb. 29. Zozo the Magic Queen, with George Adams as Washington Knowall, delighted a large house 1.

BATTLE CREEK.

Hamblin's Opera House (I. W. Slocum, manager): Robinson and Hoover's Dramatic co. Feb. 27, week, to large houses; panic prices and silver souvenirs, and were deserving of all they got.

IONIA.

Opera House (R. H. Smith, manager): Stetson's U. T. C. co. 2 to good business.

GRAND RAPIDS.

Powers' Grand Opera House (George E. Gouge, manager): Julia Marlowe modestly bowed before us Feb. 28-March in the roles of Parthenia, Pauline and Juliet. To say the lady made a most favorable impression is putting it mild indeed, and among the great artists of the future must be included this clever artiste. Ezra Kendall's Pair of Kids was laughed over by a large audience 2. Stetson's U. T. C., with a double dose of brass band, donkeys, dogs and Topsys, made money 3. Evans and Hoey 8, Duff's Opera co. 9-10.

Redmond's Grand (C. H. Garwood, manager): Chip o' the Old Block, with Scott and Mills as stars, did well Feb. 27 9. A Cold Day returned 1-3, and repeated its success of a week ago. Hardie and Van Leer 5, week.

KALAMAZOO.

Academy of Music (J. W. Slocum, manager): Zozo 2-3 to full houses. Parlor Match 9. Field's Minstrels 13, Streets of New York 14, Light on the Point 16 17

ANN ARBOR.

Opera House (A. J. Sawyer, manager): Naiad Queen, given by local talent, has held the boards this week. Ezra Kendall 10.

LANSING.

Opera House (M. J. Buck, manager): E. F. Kendall Feb. 29 to large audience. Josie Leroy is a late and valuable addition to the co.

FLINT.

Music Hall (H. E. Thayer, manager): Ezra Kendall in A Pair of Kids Feb. 28 was well received by a large house.

BAY CITY.

Grand Opera House (Clay, Buckley and Powers, managers): MacCollin Opera co. in operatic repertoire Feb 28 9, to fair average business. Co. not as strong as last year. Minnie Maddern 8; Around the World in Eighty Days 9; Stetson's Uncle Tom 10.

EAST SAGINAW.

Academy of Music (Clay, Powers and Buckley, managers): MacCollin Opera co. 1-3, to fair business. Beggar Student, Musketeers and Merry War was creditably produced.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Mrs. McKee Rankin (Kitty Blanchard) in The Golden Giant Mine Feb. 27. Mrs. Rankin is a very pleasing and attractive actress, charming as Bessie Fairfax. A good co.; the parts well played throughout. The audience was greatly pleased with the performance. Effie Ellsler in Woman Against Woman March 5.

Olympic Theatre (Edwin P. Hilton, manager): Sheehan and Coyne's New York Specialty co. Feb. 27. A fair co. of specialty people in a good olio and Grogan's New Home gave a very good performance and drew a nice week's business.

Item: Sackett and Wiggins have lost their grip in this city in the amusement line. Col. Wood and J. Litt of Milwaukee will build the new theatre at once. They also have control of the Hennepin Avenue Theatre in Minneapolis.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): Jim the Penman week ending March 3. On account of an advance in prices the houses that greeted this play were not as large as otherwise might have been expected, but the falling off in numbers was more than compensated for, from an artistic point of view, by the enthusiastic appreciation evident each evening. The co. is the most evenly balanced that has come to Minneapolis this season. The co. sustained their roles admirably. The attractiveness of the play was greatly enhanced by unusually good stage setting.

WINONA.

Opera House (George B. Russell, manager): George C. Boniface appeared as Badger in The Streets of New York to a fair house 29th ult. Support and scenery good. The star pleased all.

ST. CLOUD.

Opera House (C. F. Macdonald, manager): William Fredricks' co. butchered Peck's Bad Boy Feb. 29 before a good house. Something better was expected of Mr. Fredricks, who has been here before. Such barnstorming as this ruins the theatrical business. E. M. Gardiner's co. in Zozo April 3.

MISSISSIPPI.

VICKSBURG.

Opera House (Piazza and Botto, managers): Lizzie Evans in Our Angel to a splendid house Feb. 27 and in The Robin's Nest March 1. The Robin's Nest is an entirely new play, and was presented on our stage for the first time in America. Miss Evans acquitted herself with honor, and added many admirers to those she already possessed among the theatre-goers of this city. The support was fairly good, and the play ran unusually smooth for a first night. She is a little witch, with an easy familiar air that takes. She sings a pretty song, and puckers her mouth into an irresistible "pout" that is altogether killing; and then she has a way of making friends with the audience. Considering the fact that it is Lent and that she played a two nights' stand here, the audience that witnessed the play was a phenomenal one in point of size and refinement.

NATCHEZ.

Opera House (F. M. Swan, manager): Lizzie Evans in Fogg's Ferry Feb. 27 to a good house. Kate Putnam in Lena the Madcap and Erma the Elf 1-3 to good houses.

JACKSON.

Robinson's Opera House (Dreyfus and Evans, managers): Lizzie Evans in Our Angel to good business Feb. 29. Performance not up to expectation. A Night Off 7.

MISSOURI.

KANSAS CITY.

Sparks and Sanger's Bunch of Keys co. played a good week's engagement at the Gillis, opening March 5. The play has been renovated, and with new business, specialties and music proved quite entertaining.

Frankie Kemble, the charming and pretty Irish comedienne, has been drawing big houses at the Ninth Street Theatre all week. Miss Kemble is a clever actress and a fine singer.

Gossip: The theatres open this week have been drawing good audiences, but it has been an exceedingly dull one for THE MIRROR correspondent in a news way. Bill Nye lectured here on Tuesday evening at the Music Hall.—An amateur co. produced Our Boys at the Warder Grand, 5, for the benefit of the Women's Exchange.—Annie Pixley and the Ranch King co. are the only attractions for next week.—Arrangements have been consummated for the completion of the Warder Grand at an early date.

SEDALIA.

Opera House (H. W. Wood, manager): McKenna's Flirtation to a good audience 2. Jennie Williams was in favor for her graceful and sprightly dancing. The four "lollas" don't meet the expectations of their poster featuring. Their mission is ostensibly to flit through the play and sing and dance, but they really can't do either

Items: The Georgia Minstrels were fairly attended 3.—Edward V. Girona is here blooming Town Lots; or, A Paper City, 9-10.—Dr. H. W. Wood, manager and proprietor of this Opera House, has been confined to his room for two weeks with a severe attack of fever.—Edgar Selden was left in Fort Scott by the Barry and Fay co. with what the doctor pronounced the German measles.

ST. JOSEPH.

Tootle's Opera House (R. S. Douglas, manager): The Carleton Opera co. next week will be the event for our music lovers. Engineers' strike on C. B. and Q. system of railroads, has caused some inconvenience and loss to traveling cos. and local managers in this section.

NEBRASKA.

OMAHA.

Opera House (Thomas F. Boyd, manager): The business of Fantasma continued immense to the close of the engagement Feb. 25 Janauschek in Mary Stuart and Meg Merrilies 28-6, to fair houses. The interest that would otherwise have been strong was seriously marred by the poor supporting co. Kate Castleton, in Crazy Patch, drew a fair house 1 in spite of a strong counter attraction.

Grand Opera House: The new farce, Town Lots, played to average houses 24-5. The Carleton Opera co. opened a half week's engagement 1, giving Dorothy its first representation in this city. While the plot shows unmistakable signs of scissors and paste, the music is bright and taking and as presented by the Carleton troupe made a decided hit. Many of the old favorites are still with the co. and with several excellent additions the troupe is stronger and better than ever. The costumes are exquisite; good house.

Items: The first annual benefit of the Omaha Press Club filled the Boyd Monday night with the elite of the city. For amateurs the performance was excellent.—The People's and Eden Musee both report excellent business.

HASTINGS.

Kerr Opera House (Dave Taggart, manager): Carleton Opera co. in Erminie Feb. 27 to one of the largest and finest audiences in the history of the house, actual receipt being $1,182.60. The choruses were excellent and the co. throughout good. Effie Ellsler in Woman Against Woman 28 and was greeted with a large audience who heartily endorsed the performance. Miss Ellsler was twice called before the curtain. Frank Weston supported her well. Hanlon's Fantasma March 8-10.

NEBRASKA CITY.

Opera House (W. B. Sloan, manager): Effie Ellsler appeared March 1 to a small but cultivated audience. Co. first-class and delighted the audience.

Items: After many delays the Standard Variety theatre will open next week.—Manager Sloan is in correspondence with Janauschek. Date not yet fixed.

LINCOLN.

Funke's Opera House (Crawford and McReynolds, lessees and managers): Carleton Opera co. 28 sang Erminie to fair house. They carry an excellent chorus and fine costumes. Effie Ellsler in Egypt 29 sustained the reputation which she has here. Supporting co. only fair.

People's Theatre (Warner and Browne, managers): Georgia Hamlin is playing her second week to very good houses.

NEW HAMPSHIRE.

LACONIA.

Moulton Opera House: Maud Banks to over $400 Feb. 28. Audience highly pleased. Dockstader's Minstrels 15. Frederick Bryton 21, Dalys April 7.

NASHUA.

Theatre (A. H. Davis, manager): Maud Banks in Joan of Arc, with very fair co., played a return engagement Feb. 29.

NEW JERSEY.

TRENTON.

Taylor Opera House (John Taylor, manager): Thatcher, Primrose and West's Minstrels packed the house 3. The performance as usual was up to the top notch. Gus Williams 10, Neil Burgess 12. Bostonians Ideal English Opera 14.

Masonic Temple Theatre (A. Philion, manager): Chanfrau's Kit played to fair business all the week. London Specialty co. 5, week.

SOMERVILLE.

Mirror Hall (William M. Alberti, proprietor): Mattie Vickers played to an appreciative audience 3. The Dixie Dudes—a band of real ebony minstrels—10.

PATERSON.

Jacobs' Theatre presented Wages of Sin to fair busi-

[CONTINUED ON EIGHTH PAGE.]

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The Dressing-room Reform.

The war instituted by THE MIRROR against bad dressing-rooms goes bravely on. Local managers throughout the country are awakening to the necessity of making the accommodations at least clean, comfortable and properly equipped in sanitary respects. The specific complaints of actors published in our columns have had the effect, in almost every case, of bringing about the urgently needed improvement. The majority of the managers of houses whose dressing-rooms are objectionable wisely avoid useless contention and manifest a worthy spirit of compliance with the just and reasonable demands of the travelling profession. The result of our efforts, we feel certain, will be a universal betterment in the condition of dressing-rooms in theatres all over the land.

We would again urge upon actors the necessity of their hearty co-operation. They should remember that THE MIRROR'S pages are at all times open to letters of complaint, and that it does not make the slightest difference to us what managers are touched by them. We have in view the one object of securing to professionals such accommodations as they have reason and right to demand, and for the attainment of it we are willing to employ every honest and fearless method. Actors have exceptional and exclusive means of knowing the state of affairs in provincial theatres, and we shall be glad if they will use our warrant to constitute themselves into a band of special reporters, detailed to observe and inform us from week to week of all the bad dressing-rooms they encounter on their travels.

If personal or professional considerations deter any actors from sending in complaints to appear over their names, we will use such communications without the full signatures, providing the real names of the senders accompany the letters for our private information.

Reconciling Church and Stage.

Dr. Lyman Abbott, who succeeded Beecher in the editorship of the *Christian Union*, has taken a stand in favor of a closer affiliation between the Church and the Stage than now exists. A few months ago, in an article contributed to the *Epoch*, he expressed his ideas on theatre-going briefly but unmistakably. Now he proposes to carry the question further; he has obtained the views of a number of leading managers, actors and critics on the subject, and this symposium will appear in the pages of the *Christian Union* at an early date.

Dr. Abbott holds that playgoing is beneficial and, under certain conditions, in harmony with the Christian life. He urges the clergy to assume toward the stage an attitude similar to that they assume toward fiction; he bids them encourage their flocks to support moral plays and discountenance exhibitions which have the opposite tendency.

It is understood, of course, that it is the purely ethical standard which the church must uphold with respect to the drama. While the critic cannot accept this theory, inasmuch as he does not measure the worth of an art production by its moral character, it would be none the less satisfactory if the clerical fraternity should generally adopt it. If criticism is not, and cannot be, one of the functions of the Church, censorship undoubtedly is. Managers and actors would prefer that it should intelligently exercise that function than that it should persist in the old, and, in some directions, still prevailing policy of wholesale and bigoted candemnation.

It must be admitted that the Church, even in these days of free thought and increasing agnosticism, is a tremendously powerful social agent. Among its strict adherents are numbered thousands of the most respectable and the most refined people in this community. It is equally the fact that the majority of these people now seek amusement in other directions than the theatre, for prejudice is rooted in their hearts, and the words and example of their spiritual mentors are potent.

The acquisition of this numerous class to the army that supports the theatre would be gratifying, beneficial and profitable to managers, actors and stage-lovers generally. None of us can honestly deny that. It can only be brought about through the enlightenment of those determining the policy of the Church. It is only such intelligent efforts as Dr. Lyman Abbott is making that will bring this class to the play-house. While we do not think it would befit the dignity of the stage to stoop to needless conciliation or debasing supplication, we feel that we should be unfaithful to our duty and our position were we to ignore the importance and the desirability of an organized movement among the Church leaders in favor of the theatre.

Naturally we, and our professional constituency, reject the idea that the stage requires moral censorship. Its shortcomings are artistic—they are not ethical. But, of course, it is the moral yardstick which the Church, in order to be consistent with its aim and purpose, must, perforce, apply. If it will only emerge from the darkness of blind and baseless prejudice, and cultivate an active, if guarded, interest in the play-house, there will be reason for mutual congratulation.

Politics and Principle.

The movement to secure an international copyright treaty between this country and Great Britain has always had our sympathy and support. The proposition that an author possesses sovereign rights in his own creations, and that he is morally entitled to the protection of those rights the world over, needs no argument. There may be differences of opinion as to the political advisability of extending to the authors of other countries the same privileges and protection that native writers enjoy, but the justice of it is beyond question.

With reference to the position of our Government in respect to this matter, it cannot be too clearly and impressively stated that an international copyright convention was offered to Great Britain by the United States, when the foreign author was assured of all the rights in this country enjoyed by the American writer. The English Government refused this offer unless English-made books were admitted free of duty.

The United States replied, No! She could not admit printers, paper, manufacturers, book-binders and others to enjoy free trade when her policy denied it to other industries. Let English authors make their books here and let American authors make their books in England. The United States wished to protect authors and the produce of the brain, and would do so frankly.

The leading dramatist of the day, Dion Boucicault, tells THE MIRROR that eight years ago he had an interview with Mr. Evarts on this subject, when the latter was Secretary of State, and the information on which the foregoing observations are based was the outcome of it. "Let us have no more nonsense written and spouted on this matter," says Mr. Boucicault. "Standing as I do, equally interested as a producer in both countries, it appears to me that the Americans have offered the fair thing and England has refused to accept it. If I am mistaken in my view of it, let some one, better informed, instruct and correct."

We believe it is the wish of the authors and playwrights in England as well as the United States that reciprocal copyright relations should be established. But, of course, if the English government persists in stupidly imposing conditions that are foreign to the point at issue and impossible of acceptance by our nation, it is plain that international copyright between the two countries is practically unattainable—at least until a change of attitude occurs across the ocean.

Personal.

HAWORTH.—Joseph Haworth went to his home in Cleveland last Thursday night. He will remain there for two weeks.

BUCKSTONE.—In St. Louis last week C. B. Bishop was suffering from a severe attack of hoarseness. Rowland Buckstone assumed Mr. Bishop's part of Bonham Cheviot in The Highest Bidder at a matinee and played it with notable success.

DAUVRAY.—Helen Dauvray and her husband, John Ward, are conspicuous among first-nighters. Miss Dauvray continues to take a lively interest in theatrical matters, although she has permanently retired from active participation in them.

MCCAULL.—Col. McCaull went on crutches to the opening of the Broadway Theatre. He says that his broken leg is mended thoroughly, but he is not yet able to put any weight upon it. It has been broken three times in all—each time in exactly the same place.

MORDAUNT.—Frank Mordaunt's Scarpia in La Tosca erred only in its fidelity to the author's intention. He played the part on the opening night in exact accordance with the written instructions of Sardou—who is solely responsible for its repulsiveness.

GAILLARD.—Madame Gaillard has signed a contract with Manager Fort for the Summer season of comic opera in Baltimore and Washington. Her husband, Francis Gaillard, is engaged by McCaull for the production of The Lady or the Tiger at Wallack's.

FULTON.—There is reported to be an increase in the sales of Chandos Fulton's theatrical novel, "A Society Star," in the cities where Mrs. Langtry or Mrs. Potter appear, renders evidently assuming the heroine of the story to be that of one or the other of these ladies.

CORBETT.—The song "Cuishla-Ma-Chree," which obtained favorable notice in the Boston press among the criticisms on Boucicault's new play, was composed expressly for that piece by Frederick Corbett, a member of the company. In Arrah-na-Pogue, which was put on last Monday night, R. H. Roberts sings another composition by Mr. Corbett, "This Sweet Love of Mine."

HOOPER.—Mrs. Lucy H. Hooper, the well-known Paris correspondent of several leading American papers, is at present engaged in writing a drama in four acts, in collaboration with Pierre Decourcelle, one of the authors of the dramatic version of L'Abbe Constantin, and nephew of M. D'Ennery, author of The Two Orphans. The piece has already been copyrighted in the United States under the title of Helen's Inheritance.

FONTAINEBLEAU.—The subject of our first-page picture this week is Sylvian Blanche Leopold (popularly known as Leona Fontainebleau), a young and advancing soubrette, now playing the prominent but rather fatiguing part of Patsy, in The Tin Soldier. Miss Fontainebleau was born in London, and, prior to her mother's death, five years ago, traveled with her sister Ella. They were known as the Fontainebleau Sisters. She comes of good histrionic stock, her grandfather being the English actor and playwright, Harry Clifton, and her parents well-known theatrical people. After her mother's death she came to America with a younger sister, whom she placed at school in this city, where she now is. Miss Fontainebleau is a slender little lady, young, and blessed with a pair of sparkling blue eyes, a mass of curly golden hair, and a charmingly unaffected manner. She has made quite a success this season, and is eagerly sought for by managers for that ensuing.

Fanny Davenport Speaks.

Fanny Davenport was seen on Tuesday afternoon by a representative of THE MIRROR in the drawing-room of her newly-rented residence on Seventh avenue.

"I hardly know what I am going to do," she said, in answer to the first query put to her regarding her projects, "I feel anything but pleasant toward the press, which I think is unmercifully persecuting me. I have given La Tosca as it is written. If you agree to present an author's work to the public, you give it as nearly as you can in the way he wrote it. That's just, isn't it? I think Sardou would not appreciate it very much if I were to give his play otherwise—neither would the public. Mrs. Frank Leslie says that the two first acts should be made into one. Why, I shouldn't dare to do anything of that sort with the work of an obscure author much less that of a man of great intellect like Sardou. The press would have me change it entirely. Shall I make Scarpia an angel? Shall I make his love holy? If I were to do so Sardou would be apt to say it was not his play, and the press would exclaim: 'Why do you not give us Sardou's tragedy as he wrote it? Let us judge whether the material is fit for the stage or not!'"

"There is a terrible picture—it is a nude corpse being dissected. Yet crowds throng about the window where it is displayed staring in at it. If the flesh is painted so that it resembles nature, does that spoil the picture? True, it is not a beautiful subject. But that does not alter the art of it just the same. Criticism I believe in, but abuse and persecution—no! 'Take it off! Take it off!' they cry. Is it any worse than thousands of other plays that have been done? Take for instance, Francesca Da Rimini. Is not that rather a questionable subject? Is not the moral of Cymbeline a great deal worse than that of La Tosca! Oh, but that is Shakespeare, and so the press accepts it. Fazio is another play of the same sort. If people were to accustom themselves to the terrible things in life there would be much less sin. It is because they shut from sight the evil that there is so much of it.

"Do you think any one has the right to put his hand in your pocket and take out $38 000? That was the sum that was expended on La Tosca before the curtain went up on Saturday night. Yet it looks as though the press of New York were saying, 'We shan't let you produce it!' They have not the right to say this. They say it is a disgrace and an outrage on society. What shall I do? Take out all that is Sardou-esque? Mr. Mordaunt's lines express the worst sentiments. Is it strange that he acts up to them? For what else should I call him, as I do, 'a beast and a reptile?' If I could sit down and argue with him, matters might be arranged. But it is not for La Tosca to do this. She must have a reason for murder, and a strong one. They publish in the great newspapers of the land such accurate and life-like accounts of murder that the reader's blood curdles. The reporters elaborate all the circumstances and give all the disgusting details regarding the appearance of the dead body, the size and shape of the wounds, etc. Why do the public not resent that? There are weekly gazettes which are published, just for this class of readers. Why do not the papers leave the accounts of murders and such matters to these gazettes? If I buy a play by Sardou, the greatest author of the day; if I play a part created by the greatest actress of the times; if I work for three months, night and day, giving every moment of my time to its preparation; if I produce this play with one hundred people on the stage, sparing no expense, and say, 'there is Sardou's work,' surely the critics should give the public a chance to see it. They should not condemn it before it has been five minutes in the window. It seems malignant. They seem to wish me no success. They give me no credit for anything in it.

"Now, as to what the papers have termed sacrilegious. In the first act, the people who bow before the image of the Madonna I have caused to wear the dresses of the common classes in Rome. On Saturday night I was standing in the wings and heard the laugh that occasioned some of the talk. It was caused by the rather queer appearance of a man who was dressed in the garb of a water-carrier—white from head to foot. The dress was eccentric in every respect, but my desire to be artistic, as usual, was not successful. As for the other incident, I have a letter from Sardou in which he begs me not to take the crucifix incident out. It is in answer to a letter I wrote him regarding it, in which I told him that the American public might not like it. Art abroad is art. They never thought of objecting to that in Paris. The only scene that they did not like there was the torture scene, where bodily suffering was depicted. Speaking of religious representations on the stage, what about Le Prophete, where almost all religious ceremonies are presented? Yet nothing is said against it.

"As to what I shall do in the matter of alterations, if anything, I can't say. It all depends on the public. It seems to me, though, that the critics in this matter take a most peculiar stand toward American enterprise. Here is the case of an American trying to do something—to give something to the public that has been seen abroad. The critics show no disposition to help or encourage us; they do not say to themselves, 'We don't think it will go, but we'll help her to get her money back because she is doing something for art and for the drama'—on the contrary their cry is: 'We don't like it; we don't want it; it's got to be taken off.' The correspondents gave the plot of the play when it was produced in Paris. Why did the papers not come out then with their strictures? It was because they wanted to see it. If Sarah Bernhardt had brought it over first and presented it in French, so they could not have understood it, but only have seen the pantomime, it would have been all right.

"For my part, I can see nothing more offensive than the presentation on the stage of such a woman as the heroine of As In a Looking Glass. We all know what sort of a woman she was, and the representation was an insult to every woman in the house. Yet people crowded to see it, and the papers found no fault. What is Camille?

"I asked Mr. Mordaunt on Monday night whether he was going to play the part of Scarpia differently. 'Why should I?' he said. 'I am merely carrying out the character as Sardou wrote it.' Now, if a man's acting is too fine in a part—if he comes too near to the author's idea—I don't see why he is to blame for that. Another performance similar to Scarpia's, which is against success, and yet which has the same idea and the same feeling, is that of Mr. Mansfield's Baron Chevrial. That part is the very incarnation of sensualism and animalism, and yet his acting is never condemned. Why, do you know that Monsieur Berton, who played the role with Bernhardt, leaps on the sofa when he is talking to her, bites his nails, and goes on in a perfect frenzy of animalism. I am afraid that the people of New York are all too good to live. When I presented Oliver Twist at the Fifth Avenue Theatre any number of first-class society people came to see it. Once in a while a fine nature likes to see degradation. People like to go through the slums, yet it doesn't follow that they want to live there. A man who dwells on Fifth avenue often has a desire to see the lower stratum of New York life, and truth to tell I don't think his wife would object either. If, however, the scenes in La Tosca are of such a nature that they would hurt any one let them stay away.

"But I don't think it hurts anybody to see the wickedness of this life. It makes us appreciate the good and the pure all the more.

"As for Mr. Barrymore's intentions regarding La Tosca, I have heard nothing definite. I think, however, he is too much of a gentleman to blame me for what, in any event, I am innocent of."

Mr. Bunnell Satisfied.

Manager G. B. Bunnell, of the Hyperion Theatre, New Haven, dropped into THE MIRROR office this week, and stated that he was quite satisfied with the success of his theatre in that city this season. He has taken up his residence in the City of Elms, but visits New York almost daily. Speaking of the Hyperion, he said:

"I take an especial pride in my new house, which now stands second to none in New England. It is fast getting a popularity among managers it never before enjoyed, and they are not backward in expressing their admiration of its present conduct, the amplitude of the auditorium, and the capacious stage accommodations, where the largest spectacular pieces can be produced with ease. I have no difficulty now in filling time, and the outlook for next season is a brilliant one, some of the finest attractions being contracted for. W. W. Randall, who has booked my present season's attractions, will also book for next season, although I have an office at 767 Broadway. Altogether I am elated with my venture in New Haven, and believe I have won the confidence of the people, which I shall try to merit."

How the Wind Blows.

The assistant manager and treasurer of Millett's Opera House, Austin, Texas, writes: "Allow me to say that THE MIRROR is regarded here as the legitimate organ of the dramatic profession, and its reputation for reliability, typographical arrangement and neatness has placed it in the ranks as the leading dramatic paper with the theatre-going public. May you continue to prosper in the good work for which you are so ably fit, is the earnest desire and hope of yours, JAMES P. CRANE."

Mrs. Lucy H. Hooper, the celebrated newspaper correspondent, says in a recent letter from Paris: "THE MIRROR is the leading dramatic authority in America. I take this opportunity of expressing to you my warm admiration for it—an admiration shared by many of my American friends here."

Lillie West Brown writes: "I want to say how much I enjoy Selina Dolaro's letters. To read one is like listening to her song, 'Bon Jour,' again. Only beg her not to drop into managerial retrospection. So many tell about contracts and Carte, while so few know about corsets and *chiffons*.

The Lambs' Club, at a recent meeting, officially subscribed to THE MIRROR as the only American dramatic journal to be kept on file in its reading-room. THE MIRROR is the only dramatic paper filed at the New York Club and other equally prominent social organizations in this city.

C. P. de Garmo writes from Monte Carlo: "THE MIRROR, with the climate here, leaves nothing more to wish for. You are reaping the success you deserve."

John J. Lindley, of Minneapolis, Minn., says: "THE MIRROR is the best dramatic paper in the United States. It is a true advocate of the actor and his art. Its suggestions are always good. Its news is interesting and brightly presented. More and more is your paper being appreciated in the Northwest. The people recognize in it a journal of sterling worth. Long may its success continue!"

Manager C. R. Gardiner writes from Noroton, Conn.: "You may be interested in knowing the results of a recent advertisement in THE MIRROR. I give a few figures, which you are at liberty to use or not as you may choose. The advertisement ran four weeks; it was for people to play eight lines of business in support of George H. Adams to begin next August. I presume the advertisement was seen by the same readers who will see this. From New York City alone I received 241 answers; from various places in New York State (including the city) 363. Pennsylvania came next with 209. From Massachusetts, 74; Ohio, 68; Illinois, 44; Michigan 32, Kentucky 27, Louisiana 26, California 24, Texas 21, Tennessee 11, Connecticut and Wisconsin, each, 9; Maine, Vermont and Rhode Island, each, 8; District of Columbia, Maryland, Mississippi, Missouri, Nebraska, Iowa and Canada, each, 6; England 5, and Kansas 4. *There were 931 replies in all.* The class of applicants for some of the positions were really surprising. It has shown me conclusively the extent and quality of THE MIRROR clientele."

Harry Bullard, the tenor, writes from Indianapolis: "Let me say that I would not be without THE MIRROR. 'Tis the only reliable dramatic paper published, and if I miss getting a copy one week it seems as though I had lost my truest friend."

Our Paris correspondent writes: "Last week not one copy of any American dramatic paper, except THE MIRROR, was sold in Paris. In spite of the long and ferocious weather, which affects the sales at the kiosques somewhat, last week, as nearly every week, the whole supply of MIRRORS was sold out."

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

There may have been a good deal of captiousness in the obstructive policy which the authorities adopted with regard to the construction of the New Broadway Theatre. There may have been some requirements imposed that were extra-expensive and wholly unnecessary. There may have been more capriciousness than common sense in compelling the builders to provide a number of trifling safeguards which could never be needed. But taking it all in all, the Fire Department has done well in insisting that our public shall have one theatre at least that is practically proof against fire. In this, as in several other respects, the Broadway Theatre stands pre-eminent.

Managers French and Sanger, having acceded with rare good grace to all the demands that have been made upon them, are now in a position to congratulate themselves on the possession of a house which must command the absolute confidence of the entire playgoing community. It has cost a large sum of money, but every dollar expended to secure the safety of the audiences that will assemble within its four strong walls is money well invested.

* * *

It has been demonstrated, again and again, that the danger of panic is more to be feared, in case of fire in theatres than the fire itself. Statistics show that wherever great loss of life has occurred it has directly resulted from the mad rush of the people to reach a place of safety, in which rush the means of egress have become blockaded. In that direction lies the main risk. To give such a feeling of confidence to the public that they will consider escape easy and certain is the only solution of the difficulty, and this is just what has been done with the Broadway.

There is scarcely a theatre in town where the lives of the audience would be imperilled by the fiercest or quickest outbreak of fire could they be relied on to keep their heads and go out in a quiet and orderly manner. But there is not one which would be safe in the event of panic. A hurry—a jam at the doorway—a wild rush on a choked stairway, and the community would be horrified with the details of a dreadful tragedy. It is to avert panics by removing their cause—the feeling of insecurity in a human mass—that all the efforts of theatre architects and builders should be exerted.

* * *

I hope that Manager Hill and Owner Charles P. Palmer will not wait for the Building Department to shape the plans for rebuilding the Union Square. The theatre should not only be rebuilt but newly modelled. The burned house was always considered exceptionally dangerous by play-goers. The facilities for exit were entirely inadequate, while the whole structure—as events proved—was flimsy and inflammable in the extreme.

An auditorium built in the interior of a block and surrounded by other buildings is peculiarly exposed. The manager can assure the watching of his own premises, but the same alertness is not to be expected from his neighbors. It seems to be pretty well determined that the late fire started in the Morton House and ate into the theatre.

The new Union Square ought to be made as nearly fireproof as possible, and ample exits provided to give the public that sense of safety which is so necessary. It would be an unwarrantable hardship to compel existing theatres to be altered so as to comply with the recent laws governing theatre-building, but all new edifices should be strictly in conformity with them.

* * *

A correspondent, writing from St. Louis, says that he has twice heard educated actors, on the stage of the theatre there, pronounce the word *contents* with a strong accent on the last syllable. He continues:

The common pronunciation, at least in the "wild and woolly West," is with the accent on first syllable. Webster appears to sanction both, and in his "Principles of Pronunciation" makes special mention of this word, saying that the tendency of the masses is to ignore the pronunciation of the derivative. Clearly if the derivative is considered, the pronunciation heard on the stage is correct, but it seems odd and unusual. I want a scholar's opinion. Which should be given from the stage?

To make assurance doubly sure, I have consulted our orthoepistical oracle, who says that nowadays the best speakers accent the substantives *contents* and *detail* on the first syllable.

* *

I have heard some characteristically clever remarks from the lips of that giant genius, Robert Ingersoll, within the past few days. Here are some of them.

"Genius and talent are not easily defined. But they bear the same relation to each other that a spring, bubbling from the bosom of the earth, does to water-works."

At the Lotos Club: "I like to come to a place like this, where people are natural. The loftiest ideal of human existence is existence without responsibility. It is a pleasure to find a spot where that d—d thing called 'respectability' isn't allowed to enter."

Between the acts at a theatre: "It is abominable to believe that all men are equally responsible for their acts. Who can say whether the man who falls or the man who walks erect has most resisted temptation? Who is there among the most righteous that has not some time in his life wished to commit a crime? You cannot fasten upon finite man infinite responsibilities."

Of pre-destination: "If there is a God in heaven, make sure of this: He will not draw in the latch string until the last poor wanderer has come out of the night and found shelter within; he could not be happy with one vacant seat at the fireside."

* * *

If more members of the profession shared Richard Marston's sentiments concerning the duty of everybody connected with the stage to contribute to the support of the Actors' Fund, its power for doing good would be greatly increased. Mr. Marston has set aside a certain sum of money, the interest of which he means to turn into the Fund yearly.

* * *

The Salt Lake correspondent of THE MIRROR communicates the startling intelligence that the manager of A Hole in the Ground refuses to extend courtesies to our out-of-town representatives because he "doesn't like" THE MIRROR'S criticisms of Mr. Hoyt's noble masterpiece. I don't blame him in the least. If there exists a corps of writers so hopelessly unappreciative that they cannot grasp the intellectual and artistic beauties of Mr. Hoyt's superb dramatic compositions, why, of course, they ought to be deprived of the glorious opportunity of enjoying them gratis—or better still, the paternal manager would be aiding the cause of the purest and highest types of authorship, by spanking every one of these benighted correspondents and putting him to bed in the dark.

* * *

Friday will be the eighty-second anniversary of the birth of Edwin Forrest, and I am glad to note by a card of invitation just received that the occasion will be suitably commemorated in the Forrest Home. Visitors will be met by carriages at Holmesburg Junction on the arrival of the train that leaves the Broad street station at 1.30 in the afternoon. The celebration exercises will begin at three o'clock.

* * *

Edwin Forrest's solicitude for his professional brethren was more than a sentiment, and the observance of his anniversary should be fervent and universal.

There is one section of his will that cannot be read too often by actors. It is that portion where he urges upon his executors to carry out his benevolent mandates in the best and fullest manner, because they were long meditated and were very dear to his heart.

"They will also remember," says the will, "that my professional brothers and sisters are often unfortunate, and that little has been done for them either to elevate them in their profession or to provide for their necessities under sickness or other misfortunes. God has favored my efforts and given me great success, and I would make my fortune the means to elevate the education of others, and promote their success and to alleviate their sufferings, and smoothe the pillows of the unfortunate in sickness, or other disability, or the decay of declining years."

The great and generous tragedian's wishes have only been partially realized, and yet the will stands, an undying monument to the tenderness of his heart and the love he bore his profession. Other hands than his executors have taken up the plans he cherished and moulded them into shape as the Actors' Fund. This institution is the practical embodiment of Forrest's noble aims as set forth in his last testament.

* * *

Our Kansas City correspondent told last week of Harry Lacy's astonishment at the fire engine company that "hitched up" in seven seconds, adding that fifteen seconds were consumed in making a similar hitch in The Still Alarm. Mr. Lacy writes in regard to this statement that he can do it in eight seconds any time. "Twice during the week in Kansas City I hitched up during the performance in less than five seconds by Chief Hale's stop watch."

Dressing-Rooms.

With a manager the next best thing to having satisfactory dressing-rooms, is to profit by THE MIRROR'S advice, and make bad dressing-rooms good. A number of men whose accommodations behind the scenes have been the source of complaint by actors, have shown their wisdom by removing the objectionable features, and instituting improvements immediately. Not long ago, Verner Clarges, of Clara Morris' company, wrote us a letter in which it was stated that the walls of the rooms in the Grand Opera House, at Burlington, Iowa, were covered with obscene inscriptions, which made them unfit for occupancy by decent men and women. The manager of the theatre in question, sends the following reply:

Editor New York Mirror:

MY DEAR SIR:—Mr. Clarges takes us to task about some of our dressing-room walls. We frankly—very frankly—admit that they are not what they should be, and while we admire Mr. Clarges' interest in the Dressing-room Reform, we think honestly he should have given us a little credit for having, at least, clean and warm rooms, a clean stage, obliging and accommodating stage hands, etc.

We beg to say, also, that when we assumed the management of this house we found countless repairs necessary, which we have made at great expense. We had the twenty-four dressing-rooms thoroughly cleaned and put in as good condition as possible under the circumstances (fully realizing the fact of their incompleteness), and we have aimed to keep them so.

Immediately after reading your first article on Dressing-room Reform I made up my mind to have something done with the walls, anyway. In view of the great expense already incurred, the divided opinion as to kalsomining and papering, and the advisability of having it all done when the season closes and the new scenery, etc., is put in, the work has not been done. But Mr. Clarges will, I know, pardon the delay when I tell him that last week we arranged to have the walls whitened, and as soon as the season closes they will all be papered.

In the meantime let the good work go on, and for the rest of the houses out here that have dressing-rooms with which mine would be parlors in comparison.

When Mr. Clarges comes here again he will find a radical change, and, I trust, one of the best appointed theatres in the West, with the motto in practice, that "the back of the theatre must be treated as well as the front." I thank you for the space and Mr. Clarges for reading my explanation and exclaiming, as I know he will, "Now that is a gentlemanly way to take advice."

Yours for reform and the murdering in cold blood of the actor or actress with an inordinate desire to deface dressing-room walls. JOHN C. MINTON.

Manager Minton is a sensible man, and he possesses the sort of spirit which commands success in theatricals, as well as other persuits. A good many men when the defects of their houses are pointed out immediately begin to deny and defend. They may well follow the example of the Burlington manager who wastes no time and no words in bootless discussion but frankly acknowledges the justice of the criticism and sets to work to remove the occasion of it.

Under ordinary circumstances a manager who has clean dressing-rooms would be no more entitled to praise on that account than he is for wearing a clean collar. But unclean, unhealthy and uncomfortable dressing-rooms have unfortunately been so common that the man who provides well for his professional visitors is a *rara avis*. The Margaret Mather company write us as follows concerning one of this species: "While a just publicity is now being given to bad dressing-rooms, we think it right and fair that some recognition should be given to managers of theatres who have provided good dressing-rooms, to show that the profession appreciates comforts when it gets them. In this connection we wish to say that the managers of the Vendome Theatre, Nashville, Tenn., have provided comfortable and convenient dressing-rooms and that we commend them for it."

T. H. Delevan, manager of the Opera House at Meriden, Ct., gives a good account of his house. "We have eight rooms," he says, "furnished with all the comforts and requirements that space will permit. In addition there are others expressly fitted up for the minstrel profession, as they require more facilities for washing, etc. All are neatly kept and properly ventilated, above the stage and heated with steam. The local managers, not the profession, are to blame for the disfigurement of the walls. Give actors rooms that they will be glad to occupy and there will be no trouble on that score."

Messrs. Schultz and Company, proprietors of the theatre at Zanesville, Ohio, send us a letter they recently received from the members of the Alone in London company. "It was sent to us voluntarily," they explain, "without the slightest suggestion on our part. In fact, it was a perfect surprise. We may add that there was no special pains taken on this occasion, the rooms being just as they are always found by the profession." This company, our readers will recall, was the first to institute dressing-room complaints in THE MIRROR, and its tastes are eminently fastidious. The letter to Messrs. Schultz and Company runs thus: "As a company of ladies and gentlemen who have been much maligned for complaining about unclean and incommodious dressing-rooms, we tender this letter in testimony of our appreciation of the excellent accommodations you have provided for the profession in your beautiful theatre. We commend the general cleanliness and good order of the stage, as well as the comfortable dressing-rooms and their excellent facilities. Nothing is lacking to make the artists contented and happy, and we are sure they appreciate your efforts, and only wish that all managers were so considerate." Cora Tanner and the twelve other members of the Alone in London co., signed their names to this.

Herr Barnay Here.

Herr Barnay, the German actor, arrived in New York yesterday on the *Trave*. His first greeting was a telegraphic dispatch from Henry Irving. At the Westminster Hotel, where he is stopping, a reporter of THE MIRROR found him a few hours after his arrival. Herr Barnay is accompanied on this trip by Frau Barnay, who was formerly Frl. Minnie Arndt, a leading *ingenue* in Hamburg, and whom the tragedian married immediately on his return to Germany after his engagement in this country five years ago.

"I had a rather pleasant voyage," said Herr Barnay; "but it was still bad enough, and I am glad to be off the ocean and back here in America, which I love as well as I do my own home. This tour will be my farewell, for as you may have heard, I close my work as an actor shortly, as I own a theatre in Berlin, which I open in September next, and which I shall probably call the National Theatre. The management of that house will make it positively impossible in the future for me to play outside of my own city. I open my season at the Academy next Monday night in Kean, then I appear in Uriel Acosta, and Friday and Saturday make my first appearance here in Othello. I have always refrained from playing that role while Salvini was in the country, for I consider him the grandest impersonator of it that was ever seen. Monday and Tuesday nights of the second week will be combination nights. I shall give the Forum scene in Julius Cæsar. In this Herr Conried has arranged to have German students appear. He sent out invitations and received no less than 164 answers. Besides this scene we will present the first act of Richard III., and the third act of William Tell. Wednesday and Thursday Charaillac, in which Coquelin made such a success, will be presented, and on Friday and Saturday nights King Lear will be produced. Altogether I shall be six weeks in the country. After two weeks here I play for one week at the Columbia Theatre, Chicago, one week at the Olympic, St. Louis, and then take a special train back to this city to play probably one more week at the Star Theatre in comedy."

Tony Hart's Benefit.

George W. Floyd, Nat Goodwin, A. M. Palmer, Wesley Rosenquest, Tom Maguire, and a number of other managers and actors, are still hard at work on the benefit for Tony Hart at the Academy of Music next Thursday afternoon, and the prospects are that it will be an event long to be remembered.

"Besides the act of Julius Cæsar, with the comedians as principal offenders," said Mr. Floyd, "the following volunteers will appear: Osmond Tearle, Rose Coghlan and Harry Edwards, of Wallack's Theatre; Charles Dickson and Louise Dillon, of the Lyceum; Pauline Hall, Marie Jansen, Francis Wilson and W. S. Daboll, of the Casino; Louis Aldrich, Herrmann, Agnes Booth and the original Madison Square Theatre cast in Jim the Penman, and W. J. Scanlan in Shan-na-Lawn. Money is flowing in fast, no less than $4,700 having already been received. Among the contributions are those of Denman Thompson, $500; Abbey, Schoeffel and Grau, $100; Albert Weber, $100; A. M. Palmer, $100; Frank W. Sanger, $100; J. W. Rosenquest, $100; George Hanlon, $100; Herrmann, $100; Hoyt and Thomas, $50; Friend of Nat Goodwin, $50; Gilbert, Donnelly and Girard and John H. Russell, $100; John Stetson, $ 00; Casino company, $100; John Wild, $25; Isaac Rich, $100; Little Puck company, $63; Parlor Match company, $93; Augustin Daly, $25; Mrs. John Drew, $25; James M. Morgan, $25; Boston Lodge of Elks, $100; Actors' Fund of America, $150; and Nat Goodwin's company, not including the star, $103."

Death of Charles Wilkinson.

The death of the estimable manager of the Worcester Theatre, on Friday last, at the Bay State House, Worcester, from pneumonia, will be regretted by those in the profession who appreciate well directed efforts in the interest of the highest class of performances. His full name was Charles De Witt Clinton Wilkinson. He was born at Plainfield, Conn., on April 21, 1830. He entered the profession in December, 1850, as a soldier in the military play of The Battle of Buena Vista at Flagg's Hall, Worcester, in George Howard's company. He was soon promoted to the speaking part of Tim in a farce called My Wife's Second Floor. The following year the municipality of Worcester refused to license theatres there and young Wilkinson went to play for a short time at Troy. His abilities developed in the direction of eccentric comedy, and he joined George Wyatt's company on the New England circuit, where he steadily grew in popularity. His debuts in Philadelphia and New York took place in the year 1856. After the war he made an extensive tour of the Southern States and the Mississippi district. He also frequently visited Canada, playing successful engagements. He was one of those actors who developed great versatility, readiness and fine memory from the beneficial training of the stock company system; a training which enabled him on one occasion to become letter perfect and perform the part of Touchstone in As You Like It, at one day's call, although to him it was a new character. On another occasion a sudden call to play the part of Solomon Probity, the old man of The Chimney Corner, represented in the play as ninety-one years of age, was responded to in a way that earned high compliments from his associates.

Mr. Wilkinson associated himself with C. E. Bidwell, a manager of a favorite theatrical circuit company in New England. He entered the company as a comedian, and afterwards undertook the stage management. While in this connection, he married Mrs. Lillie Marden, a member of the company, at Portland, Oct. 22, 1868. During his management of the stage he entered into partnership with Mr. Bidwell, and after the expiration of that, he organized a company with his wife which attained a considerable reputation in the Eastern States. Six seasons ago he assumed a lease of the Worcester Theatre, which he managed up to the time of his death, with the constant aim of presenting attractions of the grade of Irving, Bernhardt, Jefferson, Booth and Barrett in preference to entertainments of a lower class, however profitable. Manager Wilkinson was a member of the Masonic body and of the Order of Elks. The funeral took place on Monday at All Saints' Episcopal Church, Worcester. It was largely attended.

The Amateur Stage.

THE DAVENPORT.

The Davenport was arrested by a crowded house on Wednesday evening, Feb. 29, when this society presented the two-act melodrama, Robert Macaire. The piece was played throughout in one scene, and that proved as handsome a setting as has been shown in the Athenæum this season.

E. D. Osgood gave a careful portrayal of Germeuil. Ben Ryer was remarkably good as Dumont, and W. L. Capers did excellent work as Charles. Fred Cuthbert created considerable amusement as Pierre, and played his part to the satisfaction of everybody. G. F. Holmes gave a good impersonation of Robert Macaire, although he was a little slow at times in some of his best business. A. G. Jacob also made a good impression as Jacques Strop. He aped Francis Wilson to a considerable extent, but it is only fair to say that the imitation was clever. J. W. Thompson acted the Sergeant in an efficient manner, and the minor parts were all in good hands. Hortense Booth was much applauded as Clementine. Marion Pearkes was too elocutionary as Marie, and looked like a little girl, despite her gray wig. The Misses Marrin, Rathbone and Stanton did the small parts very nicely.

NOTES.

A new society has been organized in Brooklyn to be known as the Lyceum Dramatic Society, President, William Hart; Vice-President, Thomas Hill; Secretary, H. F. Brinkerhoff; Financial Secretary, H. F. Smith, and Treasurer, C. D. Oxley. The Dramatic Committee has chosen Partner for Life, and the society will produce this piece in April next with E. O. Jacobson, W. L. Hopkins, G. E. Van Nostrand and the Misses Clarke and Cumberson in the cast.

The Green Isle Club has decided to produce The Shaughraun instead of O'Neill the Great, as heretofore announced. Among those to appear are T. J. McGreal as Conn, W. J. Morgan as Captain Molineaux, P. H. Cosgrove as Robert Ffolliott, and George Mackin as Father Dolan.

Through the kindness of Roland Reed and Fred. Marsden, Cheek will be produced at the Athenæum in April next with G. T. Ganvrin as Dick Smythe, Fannie Rorke as Nell, Ida Wacholdler as Mabel Racket, and M. E. O'Neil as Ted Brower.

An informal drawing-room reception was given by the Amaranth at their rooms in Court street, Brooklyn, on Wednesday evening of last week. Alfred Young, Louise Gammon and Sara Wood recited; Mrs. Rivarde, Mrs. Spooner, Mr. Spooner, Mr. Thompson and the Apollo quartette sang, and Percy Williams and Alfred Young gave a scene from Dr. Jekyll and Mr. Hyde.

Professional Doings.

—Manager R. E. J. Miles is at present in Cincinnati.

—Charles A. Loder and Daisy Stanwood have made a success this season in the new comedy Hilarity.

—Taylor Carroll, leading man in Mattie Vicker's company, has been re-engaged for next season.

—A. L. Erlanger left Effie Elisler March 3 to join Joseph Jefferson as advance agent.

—Lila Gorman has canceled her engagement with E. T. Tompkins' company.

—E. B. Enslow has retired from the management of the Davis Opera House, Huntington, W. Va., and is succeeded by his partner, Joseph Gallick.

—Some valuable holiday time is open at Tootle's Opera House, St. Joseph, Mo., but Manager R. S. Douglas wants none but the very best attractions.

—Marguerite St. John is playing a short special engagement as Francesca da Rimini at the Columbia Theatre, Chicago.

—Scott Marble has written a new domestic comedy entitled My Husband, in which Florence Hamilton will star next season.

—Two hundred and fifty students of Bucknell University witnessed Claire Scott's performance of Mary, Queen of Scotts, on Monday night at Lewisburg, Pa.

—Jennie Christie, as Sierra Suze, in Edwin Arden's Eagle's Nest, is meeting with flattering success in her travels.

—Manager Rencfleisch, of the Highland House, Cincinnati, will give a series of light operas during the months of June, July and August.

—William C. Neff, proprietor of the Cincinnati Casino, will, it is reported, re-open the house, and employ a manager on salary.

—Singular as it may seem, Denman Thompson, in The Old Homestead, failed to draw at Macauley's Theatre, Louisville, last week.

—Charlotte Behrens joined the Held by the Enemy company at Louisville last week, taking the place of Blanche Thorne, who retires from the stage.

—Manager White, of the People's Theatre, New Bedford, Mass., is trying to secure the Academy of Music, Fall River.

—Helen Blythe, in her new play, Only a Woman's Heart, seems to be captivating the Western heart. Her audiences are large and demonstrative.

—Frank L. and Marie Dudley Davis do not go with Colonel Sinn's Fascination company, as announced in last week's MIRROR, but with the Lost in London company.

—Jacob Litt and J. M. Wood have leased the Murray Opera House at St. Paul for ten years, agreeing to complete the building by August next. Mr. Litt's intention is to establish a circuit, embracing Milwaukee, St. Paul and Minneapolis.

—Wesley Sheridan, stage manager of Sisson and Cawthorne's Little Nugget company, was married to Nellie Keller, a non-professional of Columbus, Ohio, in Baltimore, on Sunday, Feb. 26.

—Gertrude Fort, lately with Agnes Herndon, has been engaged by W. S. Eden to play the part of the Princess in The Arabian Nights for the remainder of the season. She joins the company on the 12th.

—Joseph Jefferson will travel in his own private car during his Spring tour, which begins at Lexington, Ky., on March 19. He plays one-night stands for two weeks, and opens for a week at New Orleans on April 2.

—Scorer and Willard's company, playing Meg the Outcast, includes Nina Willard, John G. Scorer, G. M. Hayes, N. D. McNeal, J. Turner, E. McHugh, C. Hyle and Stella Purcell. F. A. Lovell is in advance.

—The passage of the law doing away with the opening of Ohio saloons on Sunday, will in all probability, be followed by a measure doing away with Sunday theatricals. So opines our Cincinnati correspondent.

—Kate Castleton's new play will be called A Paper Doll. It is by an Englishman named Lloyd. Agent A. S. Bradley says he thinks its literary merit, as well as its farcical fun, will bring a good many paper dollars into the star's pocket.

—Alice Brown is the understudy for the female roles in The Henrietta. She had twelve dresses in the Union Square Theatre for the various parts. They were all ruined by water. The loss to Miss Brown was quite serious.

—Bertie Damon recently received an injury which has confined her to her home in Boston for several weeks. She insured not long ago in one of the accident insurance companies, and is receiving a weekly indemnity in consequence.

—Mrs. Ezra F. Kendall last week presented her auctuous lord with a bouncing boy baby. Father not particularly happy—he was expecting another Pair of Kids.

—A certain "hustling" advance agent recently billed Louisville with a lot of extravagant and expensive lithographic and other advertising matter, and omitted to name his attraction or the theatre at which it was to play. The Falls City scribes had any amount of fun over it.

—Charles E. Dubbs, of Springfield, Mo., is not making dates for the new Perkins Opera House, in that city, as was the erroneous impression created by a recent letter to THE MIRROR. He has no connection whatever with the house.

—Anne Hooper, the daughter of Mrs. Lucy H. Hooper, has been acting successfully in Paris in one of Victor Hugo's plays. Her professor, Dupont Vernon, of the Comedie-Française, was enthusiastic in his praises of her impersonation.

—The Perkins Grand Opera House, Springfield, Mo., is nearly completed, and will be ready for opening on April 2. It is said to be one of the finest appointed theatres in the State, and will be under the management of its proprietor, P. B. Perkins, with Horace Dumar as business manager, and C. E. Brooks as treasurer.

—Claire Scott will shortly bring out a new version of Elizabeth. Last week in Prince Edward's Island the actress was presented by some friends with a thoroughbred horse. She intends to use the animal on the stage making her first entrance in Elizabeth on his back.

—James Owen O'Conor states that he did an unintentional injustice to his former leading lady, Wilhelmina Swanston, in asserting that she had eloped some time ago with his leading man. Mr. O'Conor adds that Miss Swanston is a candidate for leading support to him in his forthcoming engagement at the Star Theatre.

—There were twenty-one applications from well-known actors for the position of leading man at the Soldier's Home, Dayton, O., the coming Summer. The compliment in the selection of W. A. Whitecar, who filled that place last year, was therefore marked. The season begins on June 2.

—James A. Herne, of the Hearts of Oak company, took a severe cold while playing in Cincinnati, and being threatened with pneumonia, he was compelled to remain in that city while his company filled a week of one-night stands. Charles H. Clarke assumed his character of Terry Dennison.

—R. L. Scott and Harry Mills, according to a letter from R. F. Baker, have left Grand Rapids, Mich., with the Chip o' the Old Block company, leaving their baggage, which was attached for back salary to the amount of $174 45, alleged to be due Mr. Baker and Camille Delmar. They were left behind.

—Edward J. Cross corrects a recent paragraph which stated that Ollie Redpath would soon join the Hilarity company. Manager Cross says that this is a mistake; he signed with Miss Redpath for five years to star her in the comedy-drama, Pert. She will have nothing to do with his Hilarity company, of which Charles Loder is the star.

—John Clayton, who died in London last week, spent the last years of his life in management, occasionally acting. He played the part of the Dean in Pinero's Dandy Dick at Toole's, pending the building of a new theatre which he was to direct. He was a large, handsome, good-natured man, whose ability as an actor was not especially pronounced.

—Branch O'Brien, agent of the late May Blossom company, asks THE MIRROR to contradict the statement in several of the papers that the company was organized by one of the Frohmans. He says that Gustave Frohman simply leased the play on royalty to Joseph Adelman and booked some time for the party. That was all.

—Harry Lacy, of The Still Alarm, says that it was in Kansas City, and not in Denver—as published last week—that he gave an exhibition of the superb training of his horses at an engine-house, and it was Chief Hale of the Fire Department there who presented him with a set of his patent horse-collars.

—A telegram to THE MIRROR from St. Louis says that on Sunday Barry and Fay gave two performances of McKenna's Flirtation to the largest house gathered there since the beginning of Lent. People were turned away, the rain having no effect on the business. The local management predict large receipts for the rest of the engagement at Pope's.

—C. D. Hess is to direct a season of opera at Schlitz Park, Milwaukee, this Summer, beginning June 2 and closing Sept. 8. Osthoff and Zabel, lessees of the Park, are full partners in the enterprise. The more popular German, French and Italian grand operas are to be presented. A subscription has been started already, and quite a sum is thus assured in advance.

—Lillie West Brown is practically swimming in the high tide of a "tank" success. Her part of Gypsy in The Light on the Point is described as a capital one for a soubrette, and the charming actress has everything in it, from a song and dance to a heroic plunge and a dripping call nightly before the curtain. Her husband, Harry Brown, has a correspondingly "fat" comedy part in the piece.

—Over the entrance to a shirt factory in Indianapolis an actor noticed a large sign which bore the legend, "Ordeal Shirt Company." He went in and instituted inquiries, which elicited the information that the foreign proprietor's intention was to use the word "Ideal." Now he mischievously suggests that the shirt man's substitution would serve very appropriately in connection with a certain opera co. of Boston origin.

—Sheridan Corbyn closed his connection with Frank Mayo on March 1. The association had continued over a period of eight years. Mr. Corbyn is now in the market for a position either with a first-class combination, or—and this would suit him better—the business management of a theatre. Mr. Corbyn is widely and favorably known. He is popular alike with the press and the profession.

—"R. A. Roberts will be seen in my play of Good News," said Tom Webber to a MIRROR representative, "on April 2, and if the play is half as successful as it was in London he will be more than satisfied. For the sensation scenes, which Mr. Roberts will carry with him, the comedian never missed less than two calls in the entire run of one hundred and fifty nights. Associated with me in the management will be W. H. Brown. The piece is a translated version of an old Porte St. Martin drama.

—Louise Paullin has just concluded arrangements with Manager Fleishman, of the Walnut Street Theatre, Philadelphia, for the production early in May of her new comedy, entitled Our Baby's Nurse. It is very novel in character, and is expected to demonstrate that farce-comedy can be funny and interesting without the aid of horse-play. It deals entirely with the domestic element of life, presenting its ludicrous, yet natural side. The company will be selected with especial consideration for the various parts, striving to make each as prominent as possible. There will be no star part, Miss Paullin believing that a perfect ensemble will give much more pleasure and satisfaction to the public.

—The reports that have been in circulation for some time past to the effect that H. S. Taylor was on the point of disposing of his booking agency at 31 East Fourteenth street to Randall and Frohman on Upper Broadway, is strongly denied by the representatives of the former gentleman who occasionally travels with A Dark Secret company, in which he has a large interest. To a MIRROR reporter one of these representatives said: "The rumors that you hear are utterly without foundation, and came about in this wise: One of the gentlemen connected with the uptown establishment asked Mr. Taylor what he would take for the agency, and the answer was $10,000. That settled it, and Mr. Taylor meant that it should. Honestly, I hardly think Mr. Taylor would dispose of his business here if he were able to make a million on the road a week. It is his "baby"—his first love. He came here when there was nothing of the sort and built it up by degrees. It is his home. It is patronized by the foremost attractions, and he has no thought of giving it up."

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

ness last week. This week, Skipped by the Light of the Moon; next, Winnett's Great Wrong co.

People's Theatre (A. Philion, manager): London Specialty co. to good business past week. This week, Henry Chanfrau in Kit.

NEW YORK.

ROCHESTER.

Grand Opera House (P. H. Lennen, manager): Evans and Hoey's Parlor Match co. entertained fine audiences Feb. 27-9. Maggie Mitchell attracted good houses, 1-3. This week, the Bennett and Moulton Opera troupe.

Academy of Music (Jacobs and Proctor, managers): Taken From Life drew full houses last week. Co. good and gave satisfaction. Present week, The Silver King; next, On the Rio Grande.

Casino: Ida May's Female troupe appeared the past week to good audiences. Present week, The Manville's co.

Items: The benefit tendered the Press Club at the Academy, 27, was largely attended, and an excellent entertainment was given. H. R. Jacobs presented press agent Frank Edwards with an elegant cradle for the use of the late addition to Mr. Edwards' family.—Mrs. Noah, the talented actress of many years ago, celebrated her eighty-first birthday last week. The venerable and greatly esteemed lady was visited by many members of the profession who were in town.

BUFFALO.

Academy of Music (Meech Brothers, managers): Dorothy brought out good audiences, Feb. 27-1. It was nicely costumed, the scenery handsome, and generally well rendered. Henry Paulton's quaint humor was very amusing. A Parlor Match filled out the week and was well patronized. Another of Hoyt's absurdities, The Rag Baby, opened 5. Louis James and Marie Wainwright 8-10.

Grand Opera House (H. R. Jacobs, manager): Last week Passion's Slave to medium business. Waldron and Gay's Light on the Point to follow.

Court Street Theatre (H. R. Jacobs, manager): The Two Johns had a succession of overcrowded houses the week of Feb. 27. At every performance standing-room was the only thing left, and at times not even that. James A. Wallick's Cattle King began a week's engagement 5.

At the Adelphi Davine's allied attractions was last week's bill; the audiences large.

Item: The opening of Bunnell's Museum—the former Grand Central Theatre—occurs next Monday. The World will be the attraction.

CANANDAIGUA.

Kingsbury's Grand (S. Kingsbury, manager): Maggie Mitchell in Fanchon, 3, to large business. Ed. H. Van Veghten in Civil Service 10, Benedict's Monte Cristo, 21.

WATERTOWN.

City Opera House (E. M. Gates, manager): Prof. Hurlbert's Hippocyeagon, 1-3, drew good houses and gave general satisfaction, the dog portion of performance being especially fine.

AMSTERDAM.

Opera House (A. J. Neff, manager): J. K. Emmet, 3, in Fritz in Ireland to large and select and delighted audience. Gilmore's Band and Chorus, 9.

Potter Opera House (N. S. Potter, manager): Sanger's Opera co. past week, Olivette, Mikado, Mascotte, Wanderer, etc., to good business. The co. contains some good voices, among whom may be mentioned those of Misses Laura Joyce, Marion Chester, Fanny Gonzales and Harry Howard, an excellent comedian, by the way. Moore-Vivian, 13-17.

AUBURN.

Academy of Music (E. J. Matson, manager): Paraloe's Grass Widow co. was well received by a good house Feb. 29. Moore and Vivian's Our Jonathan co. did a fair business, 3.

CORTLAND.

Opera House (Warner Rood, manager): Charles T. Parsloe in A Grass Widow 28, to good business.

COHOES.

Harmony Opera House (P. J. Callen, manager): Helene Adell in A Night in Rome, Pink Dominos and Our Boys to crowded houses 1-3.

TROY.

Rand's Opera House (E. Smith Strait, manager): J. K. Emmet's engagement of four performances drew large audiences last week. The support was capable and the settings attractive. Erminie 8, Frederick Bryton 16.

Griswold Opera House (Jacobs and Proctor, managers): Tony Denier's Pantomime drew immensely last week, and is succeeded this week by Taken From Life, with Phosa McAllister as the star. Silver King next.

Items: A large variety theatre is talked of.—Michael Strogoff with Athins Lawrence is a new Griswold booking.—Julia Anderson, a young lady of remarkable beauty and strong dramatic talent, will probably be seen in this city the last of May in A Wife's Secret.

LOCKPORT.

Feb. 29 and March 1 Jennie Calef as Little Muffets and American Princess. Miss Calef made herself a favorite here and will probably do better business if she ever comes our way again. Thomas Keene as Marc Antony in Julius Cæsar 2, to a small house. The performance was positively the finest treat we have had this season. Gorman's Minstrels 9, Bennett and Moulton's Comic Opera co. 12.

KINGSTON.

Opera House (C. V. DuBois, manager): Modjeska in As You Like It 27, to crowded house. Support excellent and entertainment exceptionally fine.

GLOVERSVILLE.

Opera House (A. J. Kasson, manager): Feb. 29-March 9 Lovenberg's Phantasies. Small business; fair performances. Our Boarding House 8, Black Thorn 13.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Bennett and Moulton co. had a good week's business Feb. 27-March 3. Maggie Mitchell 7-8, J. K. Emmet 9-10.

Grand Opera House (Jacobs and Proctor, managers): The Silver King drew fairly last week. On the Rio Grande current week; Michael Strogoff next.

UTICA.

Opera House (Joseph W. Chenet, manager): J. J. Dowling and Nellie Page in Never Say Die 27-9, to fair-sized audiences. Charles T. Ellis in Casper the Yodler 1-4, to one of the largest houses of the season, and they were the rule during the engagement. Co. quite good.

Items: F. F. Proctor was in the city 3.—Utica Lodge of Elks No. 33 have engaged Gilmore's band for a benefit March 12. The advance sale is very large.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Feb. 29 Nina Willard in Meg the Outcast; small house. Poorest show of the season. Thomas W. Keene in Julius Cæsar; large house. Standard Dramatic co. 2, for seven nights; fair business.

NEWBURG.

Opera House (Colonel Dickey, manager): Frank Daniels in Little Puck gave satisfaction to a fair house Feb. 29. T. P. and W. Minstrels 9.

OLEAN.

Opera House (Wagner and Reis, managers): Maggie Mitchell gave a charming rendition of Maggie the Midget Feb. 29, to a large audience.

Items: Miss Mitchell will produce her new play Ray April 16, at Providence, R. I.

ELMIRA.

Opera House (W. E. Bardwell, manager): Charles T. Parsloe in A Grass Widow 3, to good receipts and a well pleased audience.

Madison Avenue Theatre (Wagner and Reis, managers): Ethel Tucker played week of 27, producing Lynwood, Fanchon, Leah the Forsaken, Queena, Lynwood and The Wild Rose to good business. Modjeska 7.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): Little Tycoon Feb. 28, pleased large audience. The World (Little's) has papered profusely for 6.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): 27, Maggie Mitchell played Fanchon to a large and delighted audience. Charles T. Ellis 28-9 in Casper the Yodler, to good houses and gave satisfaction.

MATTEAWAN.

Opera House (W. S. Dibble, proprietor): Frank A. Tannehill and a good cast presented The Stranglers of Paris 3. The co. came on short notice, and did not draw as good a house as it deserved.

HUDSON.

Opera House (E. Waldron, manager): The Stedman Comedy co. in Our Boarding House to fair house, 3. Co. good. Charles Stedman as Professor Gillypod, and W. J. Clark as Colonel Elevator kept the audience in good humor. Gus Williams 8, Arizona Joe 15.

NORTH CAROLINA.

DURHAM.

Stokes' Hall (J. T. Malloroy, manager): McIntyre and Heath gave a good performance to fair house Feb. 29.

WILMINGTON.

Opera House (James K. Wilson, manager): Bishop's Comedy co. in Muggs' Landing Feb. 27 to fair house. Carlotta and Alfred McDowell are worthy of special mention. McIntyre and Heath's Minstrels 3 to fair business.

OHIO.

HAMILTON.

Music Hall (Hartzfeldt and Morner, managers): Jennie Yeamans to a fair house Feb. 26. Monroe and Rice in My Aunt Bridget 4. Miner's Zitka co. 6.

Globe Opera House (Hensley, Overmeyer and Decher, managers): Harry Kennedy's White Slave co. 3.

Stevens' Fashion Theatre (Milt Stevens, manager): Good business all week.

DAYTON.

The Grand (Reist and Dickson, managers): Jennie Yeamans Feb. 27-8 in Our Jeanie to medium business. Miss Yeamans is rather a clever soubrette, but has become careless and devotes entirely too much time to guying. The Jinks of J. W. Summer is worthy of mention. Co. fair. Campanini Operatic Concert co. drew a brilliant audience 1. Chip o' the Old Block drew fairly well 2-3 and matinee. Ada Melrose is as cute and pleasing as she is diminutive.

Cues: Campanini played to $1,235.—Dr. Von Klein, of this city, examined Campanini's throat while the great singer was here, and pronounced it the largest he had ever seen.—The Elks' Amusement Committee have gone to the Catskill Mountains, doubtless to duplicate Rip's experience.

CHILLICOTHE.

Masonic Opera House (Ed. Kauffman, manager): Feb. 25, Hearts of Oak to fair business. Edwin Mayo in Davy Crockett 3; light business.

ALLIANCE.

Opera House (C. A. Goddard, manager): Grenier's Bad Boy 1. Good house; fair show.

MASSILLON.

Bucher's Opera House (Bar and Porter, managers): Thomas W. Keene in Richelieu Feb. 27 to a crowded house. Hicks-Sawyer's Colored Minstrels 28 to poor business. Perkins D. Fisher's Cold Day co. 9.

TOLEDO.

Wheeler Opera House (S. W. Brady, manager): Julia Marlowe in Ingomar Feb. 27 to fair house. The star completely captivated the audience. Zozo, 29, to the usual top-heavy house. Joseph Murphy last three nights of week to good business.

People's: The Star Opera co. closed a good week. Present week, T. J. Farron.

BELLAIRE.

Elysian Theatre (T. C. Cochran, manager): Frederic Bryton in Forgiven (second engagement), Feb. 29, to a fair sized audience. Herne's Hearts of Oak was a disappointment to the largest house of the season, 2, owing to the illness of the star. The play is interesting, but in the opinion of many the last act should be reconstructed. It is extremely lugubrious and unsatisfactory.

LIMA.

Faurot Opera House (G. E. Rogers, manager): Zozo played to big business Feb. 28, and made a good impression. The scenery was excellent. George H. Adams made a hit as Washington Koowall. Minnie Maddern made her second visit this season 2, in Caprice, to good business. Miss Maddern's Mercy Baxter is too well known to need my indorsement. She was supported by a splendid co. L. R. Willard, I think, is the best leading man she has ever had.

CANTON.

Opera House (Louis Schaefer, manager): Fred Bryton and co. in Forgiven delighted a packed house Feb. 27. Thomas Keene and an excellent co. presented Julius Cæsar to one of the largest audiences of the season 28. Mr. Keene as Marc Antony captured his audience. He was repeatedly called before the curtain. Hicks and Sawyer's Colored Minstrels to fair house 29.

TIFFIN.

Shawhan's Opera House (E. B. Hubbard, manager): Gorman's Spectacular Minstrels Feb. 28, to a large audience. They are the best minstrels ever seen here. Stanley and Pixley Musical Comedy co. 1-3, to fair houses; performance fair.

MANSFIELD.

Opera House (Miller and Dittenhoefer, managers): Hicks-Sawyer Minstrels gave an excellent entertainment Feb. 27, to small audience. The singing of Wallace King and others was warmly applauded. The jokes were new and the performance bright and clean. A good-sized audience were well-pleased with J. B. Polk's Mixed Pickles co. 2. The play is full of funny situations, which this finished co. know how to make the best of. Davy Crockett 26, week.

CIRCLEVILLE.

Coliseum (Charles H. Kellstadt, manager): The Clymer Family gave two splendid entertainments 1-2, at panic prices, to poor business. Good co.

Item: Manager Kellstadt is organizing a co. to be known as the Prize Ideal Minstrels, composed of the best musical and dramatic talent of the city. The initial performance will be given here 20, after which one-night stands will be played in neighboring towns.

AKRON.

Academy of Music (W. G. Robinson, manager): Phil Grimes' Bad Boy co. played to poor house Feb. 27. Show as bad as the boy. Thomas Keene presented Richard III. to standing-room only 29. Support good. Gorman's Spectacular Minstrels played a return date 2, to large house. Frank Daniels 9.

People's Theatre (Jacob Aberle, manager): Charles A. Loder in Hilarity to large business week of 27. Some Salutary changes have been made in the co.

SPRINGFIELD.

Black's Opera House (Samuel Waldman, manager): My Aunt Bridget Feb. 25, to medium business. Co. good.

Grand Opera House (Fuller Trump, manager): Herne's Hearts of Oak Feb. 27, to poor business by an inferior co.

Item: E. B. Fickes, who has been for some time confined to his home in this city with paralysis, has so far recovered as to be able to resume his place in the profession.

FINDLAY.

Davis' Opera House (George E. Rogers, manager): Thomas Keene in Julius Cæsar Feb. 25, to a very large house, and the finest audience of the season. Gorman's Minstrels 27, to fair house. Mrs. Partington and Ike played a return engagement to a big house. The co. is great. Minnie Maddern to good business 3.

PIQUA.

Opera House (W. G. Conover, manager): Hanlons in Le Voyage en Suisse 1, to the largest house of the season, giving satisfaction.

OXFORD.

Hyer's Colored Comedy co, this week.

LEETONIA.

Forney Opera House (Forney and Scobey, managers): Harry Lindley's co. Feb. 25, to good house. Aiden Benedict in Monte Cristo 1, to packed house. It was also the first appearance of Prof. Mozel's reorganized orchestra of twelve pieces, and they shared the honors of the evening. Jennie Calef 16.

WARREN.

New Warren Opera House (P. L. Webb, manager): Aiden Benedict, supported by a troupe of fine people, staggered through Monte Cristo 2. The title role, as played by Mr. Benedict, is a repulsive character, instead of the charmingly romantic one of the story.

YOUNGSTOWN.

Opera House (W. N. McKeown, manager) Charles Gardner in his new Karl pleased fair-sized audiences 1. Gorman's Spectacular Minstrels 3; good show and audience.

People's Theatre: The Baldwin Theatre co. has just finished an engagement of two weeks, to good business, at cheap prices.

Items: The Lodge of Elks cleared $350 from their recent benefit.—The Lenten season has not been perceptible at the box-office.

EAST LIVERPOOL.

Brunts' Opera House (Thompson and Way, lessees and managers): Benedict's Monte Cristo played to full house 27. Not many shows booked for March and April. Grenier's Bad Boy co. 6; Hilarity 9.

URBANA.

The First M. E. Church was crowded to overflowing Feb. 27 to hear the Welsh Prize Singers' concert. The quaint Welsh national dress and sugar-loaf hat of the ladies were interesting. The solos, duets, quartettes and glees and the harp solos, were enjoyable. The audience pronounced it one of the best concerts Urbana has had.

PORTSMOUTH.

Grand Opera House (H. S. Grimes, manager): Herne's Hearts of Oak Feb. 29. Poor show to poor house. Ada Gray 9-10; Nellie Free 12, week.

NORWALK.

Gardiner's Music Hall (S. S. Levey, manager): Gorman's Minstrels to a large house 1. The troupe is composed of thirty-three people, some of them old-time favorites. Senator Add Ryman has lost nothing of his old-time vim and wit.

SANDUSKY.

Biemiller's Opera House (Rutter and Ilg, managers): Zozo to fair business only. Polk in Mixed Pickles 1-9; full house; Miner's Zitka co. 10.

OREGON.

PORTLAND.

New Park Theatre (J. P. Howe, lessee and manager): J. W. Baird's Mammoth Minstrels held the boards Feb. 20-5 to good business. The old favorites, Lew Benedict, Charles Goodyear and John Mack are still in the lead. They keep the house in a continual uproar. The co. has improved much since their last visit here, and will, no doubt, do well along the line. They play the Sound circuit and then work East. Webster and Brady's Dramatic co. Feb. 27, week, managed by W. A. Thompson, in She, Lynwood and Lights o' London. The town is crazy over She, and the co. will no doubt do a large business.

PENNSYLVANIA.

HARRISBURG.

Opera House (Markley and Fell, managers): Emma Abbott Opera co. produced The Bohemian Girl 20: attendance the best of the season. The co. were satisfactory. Miss Abbott gave her usual display of florid work, her runs and trills calling forth spontaneous applause. Miss Evandale's work as The Queen, merits the highest encomiums. Broderick's singing of "The Heart Bowed Down" was a gem. Barlow's Minstrels 21; a fair house and good show.

NORRISTOWN.

Music Hall (Wallace Beyer, manager): Robert Mantell in Monbars played to fair business Feb. 25. George C. Brotherton's comic opera company In the Swim March 3; large business. R. E. Graham and Miss Delaro are among the members. T. P. and W.'s Minstrels March 5.

ALLENTOWN.

Music Hall (E. L. Newhart, manager): James O'Neill in Monte Cristo 1. The play is one that never loses its charm, as was fully shown by the large audience assembled. A Grass Widow 8.

Academy of Music: Eliza Logan fills this week in a repertoire.

BETHLEHEM.

Lehigh Theatre (L. F. Walters, manager): Edmund Collier in Virginius, Metamora and Richard III. 1-3, for the benefit of the A. O. E., Imp. O. R. M., and K. G. E., respectively, to paying business. Mr. Collier is an excellent actor, and has splendid support in Lulu Frieth, Agnes Maynard, Clay Clement and O. B. Collis.

Items: Miss Maynard, who appeared here a few weeks ago with Louise Pomeroy, joined the Collier comb. at Washington, D. C.—E. L. Newhard, of the New Music Hall, Allentown, and G. L. Lawrence, advance representative of Eliza Moore, were in town 3, and took in Richard III.—Frederick Bryton in Forgiven 7.—For the truthfulness of your correspondent's report of Miss Dresler's dismissal at Bethlehem, I would commend her to Manager Barry of the Starr Opera co., or to Manager Walters of Lehigh Theatre. I took their version of it.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): Charles A. Gardner presented his new Karl to a large audience 29. That Mr. Gardner is a favorite here was evident from the reception he received. Those of his co. deserving praise are Robert McNair as Pedro Guadi, Robert Ferguson as Lawyer Tibbs and Earle Remington, the latter being a clever little soubrette, who made a decided hit with her topical song "I don't know how long it will last." Keller 9; James-Wainwright 17.

BEAVER FALLS.

Sixth Avenue Theatre (M. Rohrkaste, manager): Fred Bryton in Forgiven to good-sized audience 1. The stormy weather kept many away. Louis James 14; Minnie Maddern 17; Cold Day 20. Brotherton's Operatic Comedy co. 29.

Opera House (C. B. Foster, manager): Hart's Comedy co. opens 12 at popular prices.

HANOVER.

Opera House (J. Percy Baraitz, manager): Eli Perkins, Feb. 29, lectured before a well-filled parquet. Mattie Vickers in Jacquine, 1, to a fair house. Audience delighted with Miss Vickers' acting. Support rather ordinary and few in number. Barlow Brothers' Minstrels 5.

NEWCASTLE.

Opera House (R. M. All manager): Harry, Lindley's Comedy co. drew good houses during week of Feb. 27.

OIL CITY.

Opera House (Hempstead and Honeywell, managers): Charles Gardner in the New Karl Feb. 27 to fair house. Spencer's Little Tycoon co. drew large house 28, and gave a satisfactory performance. Louis James 26, Louse Arnot 26, week.

TITUSVILLE.

Opera House (C. F. Lake, proprietor): Spenser's Little Tycoon 27, giving satisfaction; handsome costumes and fine stage settings. Charles A. Gardner in New Karl 27, Baldwin-Melville comb. 29-March 3 in Galley Slave, The Danites, East Lynne and Fanchon, giving satisfaction, at popular prices.

FRANKLIN.

Opera House (J. P. Keene, manager): Floy Crowell co. played to good business week of 7, giving entire satisfaction. Miss Crowell is a bright and beautiful little artiste, and has greatly improved since she was here last year. Miss Crowell is about to add to her repertoire a new play by one of our first American dramatists. Co. good. Next, Keller 8, Jennie Calef 15.

JOHNSTOWN.

Opera House (Weaver and Jordan, managers): The Union Scout, by home talent, 2-3, 5-6, to large houses. N. S. Wood 10, Two Johns 13, Lilly Clay 17 Gray and Stephens 22-4.

WILLIAMSPORT.

Academy of Music (William G. Elliott, proprietor): Atkinson and Cook's co. Feb. 23, week, to good business and appreciative audiences. Carrie Louise Ames is very lovely and clever, and won the admiration of all.

EASTON.

Opera House: Mattie Vickers played Jacquine to very good house, despite rival attractions. 2. The star won generous applause. Modjeska 9.

Items: The owners of the Opera House have not yet found a successor to Manager Shultz. A number of very competent persons are under consideration.—Manager Shultz is reported to have closed an arrangement to travel as manager of a co. in which he has bought an interest.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Mme. Fry's Concert co. gave good entertainment to large house Feb. 28. P. C. Lee's Illustrated Lectures drew light houses Feb. 29-March 1. Mme. Ilma di Murska, supported by a good co. in concert and opera, drew a good house 2. The star, who is suffering from a severe cold, left for New York, where she will remain until she recovers her health.

TYRONE.

Conrad's Opera House (Fiske Conrad, proprietor): Bennett and Moulton's Opera co. No. 1-3 to good business. Kept It Dark co. 12.

YORK.

Opera House (B. C. Pentz, manager): Salsbury's Troubadours Feb. 27; fair house; audience generally pleased. Bennett and Moulton Opera co. 8-11.

Park Theatre (Frank Sage, manager): Barlow Brothers and Frost's Minstrels 3 to poor house. Fair entertainment.

READING.

Academy of Music (John D. Mishler, manager): James O'Neill in Monte Cristo drew large audiences 2-3. Frederick Bryton as Jack of Diamonds 9, Modjeska in Twelfth Night 12, In the Swim 16.

Grand Opera House (George M. Miller, manager): Weston Brothers produced The Way of the World Feb. 27-9 to large houses and gave good performance. Lilly Clay's Gaiety co. 12, One of the Bravest 15-16.

ERIE.

Park Opera House (Wagner and Reis, managers): Light on the Point 2-3 and matinee to fair business. The play and co. deserved better houses, as both were by long odds the best of their class seen here in some time. Harry Brown, the comedian, is with this co., and by his clever acting adds much to the strength and attractiveness of the show. Gorman Minstrels 8, The World 10.

RHODE ISLAND.

PROVIDENCE.

Grand Opera House (W. H. Low proprietor): Modjeska, with a most excellent supporting co., opened here for two nights, 2, with matinee, in As You Like It, Much Ado About Nothing, and, for the first time here, Cymbeline. The last named was by far the finest production of all. In it Modjeska was seen at her best. Mr. Plympton as Leonatus was grand, and fully won the honors shown him by an appreciative audience.

Providence Opera House (Robert Morrow, proprietor): The first half of last week the house was occupied by Dockstader's Minstrels, who gave the most refined entertainment ever witnessed here. The solos and concerted pieces were severally applauded. Billy Rice, an old-time favorite here, was warmly welcomed. Mr. Dockstader's song, "I Doubt if it Ever Occurs," was one of the greatest hits of the evening. On Thursday night and balance of the week Hoodman Blind. The co., headed by Frederic de Belleville and Viola Allen, was exceptionally good, and the piece was nicely mounted. This week Kate Claxton will be seen in her new play, The World Against Her. Robson and Crane will be heard from in The Henrietta 12-14. Murray and Murphy 15-17.

Westminster Musee: This week commences the third year of this popular place of amusement. The attractions are William Paul's Lucky Ranch comb. in the theatre proper, and in the two smaller theatres will be seen General Totman and Princess Ida, who were married in Boston last week; Ripley and Reed, Simonds and Hughes, and the Hoon family of musicians.

Gaiety Museum: Light opera still holds the boards. Chimes of Normandy will be given this week.

SOUTH CAROLINA.

CHARLESTON.

Academy of Music (Will. T. Keogh, manager): The Levy comb. gave a charming concert to a good house, 1.

Item: Manager Keogh has the following from Milton Nobles: "Friend Keogh—It affords me great pleasure to set aside one of my nights for a testimonial benefit to you, and I sincerely hope that our mutual friends, the Charleston theatregoers, will show their appreciation of your energetic efforts in their behalf by giving you a 'rouser' with a big R." The play is to be Love and Law and the date 13.

TENNESSEE.

MEMPHIS.

New Memphis Theatre (Frank Gray, manager): Wilson-Rankin Minstrels Feb. 27-9, opened to a full house, but the business dropped off on account of Lent. The co. is not strong. Three new people joined them at Birmingham. Annie Pixley, 1-3, opened to a large and fashionable audience in The Deacon's Daughter. Miss Pixley is a favorite here. E. H. Sothern 9-11.

Items: Ramsey Morris, business manager for the Lyceum Theatre co., is in the city. Eugene Robinson, proprietor of the Museum here and in New Orleans, is also here.—Walker and Cummings' Vaudeville is improving every week, and give a first-class variety entertainment to good business.

NASHVILLE.

The Vendome (J. O. Milsom, manager): Annie Pixley's engagement was in every way successful Feb. 27-9. The house was crowded each performance, and at the matinee Wednesday it was packed. The Deacon's Daughter and The Charity Girl were presented. Her support is excellent. Milton Nobles drew small houses 1-3 in From Sire to Son and Love and Law. Supporting co. is strong. Dollie Nobles was particularly good as leading support. Lizzie Evans 8-10.

The Grand (E. V. Anglim, manager): Wilson and Rankin's Minstrels to fine business 2-3. House jammed first night and everybody well pleased with the performance.

The Masonic (E. V. Anglim, manager): The Leonzo Brothers in a sensational repertoire this week. Business very light. The four well-trained dogs seem to be the principal attraction.

Items: Ramsey Morris was in town Wednesday in advance of The Highest Bidder.—Will J. Duffy is here looking after Lizzie Evans' interests.

CHATTANOOGA.

New Opera House (Paul R. Albert, manager): Shadows of a Great City Feb. 27-8 to fair business; co. fair. Milton and Dollie Nobles 29 in From Sire to Son to fair business; giving a good performance.

KNOXVILLE.

Staub's Theatre (Fritz Staub, proprietor): Shadows of a Great City Feb. 29-March 1 to very large audience; performance gave satisfaction.

TEXAS.

HOUSTON.

Pillot's Opera House (Henry Greenwall and Son, managers): Frederick Warde Feb. 24-5. Weak support and only fair business. Bell, Ellis and Burke's comb. 27, week. Popular prices of admission. Magnificent business.

Item: Mr. Warde was pleasantly interviewed by some of his fellow members of the Knights of Pythias while in our city.

GALVESTON.

Tremont Opera House (Greenwall and Son, managers): Jim the Penman Feb. 24, to excellent business. Fred Warde 27-9, was accorded a cordial reception, but by scant audiences. Mr. Warde ranks with the best, and is supported by a good co., prominent among whom are Eugenia Blair, Mrs. Augusta Foster and Clarence Handyside. J. S. Murphy comes 12-13, followed by Bell's Marionettes.

Item: George Edgar, of the Jim the Penman co., was at one time engaged in business in this city.

AUSTIN.

Millett's Opera House (C. F. Millett, proprietor): Patti Rosa followed Booth and Barrett Feb. 24-5, and matinee, to good business. Jim the Penman 27 to fair house. J. S. Murphy 7-8; Hallen and Hart's Ideals 15; Bartholomew's Equine Paradox 16-17

Items: Patti Rosa is a great favorite here. By her Special invitation the members of the Confederate Home and the pupils of the Blind Institute attended the Bob matinee. Her new play, Love and Duty, was not well received here.—Jim the Penman is by far the best troupe that has visited Austin this season, and the comment everywhere was very strong in their favor. Miss Brookyn's acting in the letter scene fairly turned the house into a storm of applause. Two of the ladies of the co. received letters from the same "individual" at the same time, and, seeking a side street, sat on the sidewalk and compared notes.—Fred Warde was banqueted by the young men of Austin night of 3.—The usual annual new opera house talk has commenced, notwithstanding the fact that Lawrence Barrett says that Captain Millett has one of the neatest, cleanest and best arranged opera houses in the South.—Edwards and Co., and J. A. Barbisch have THE MIRROR on sale at their newstands. It sells rapidly, too.

PALESTINE.

Temple Opera House (Francis and Gunning, managers): Fred Warde played Virginius to a packed house Feb. 23 Mr. Warde as Virginius was without fault. His support good.

Cinders: The management had 200 extra seats placed in the house for Mr. Warde's appearance, the usual number not being sufficient to accomodate the public. Mr. Warde celebrated in a quiet way his thirty-seventh birthday at this place on the 26th ult.

SAN ANTONIO.

Grand Opera House (Ernest Rische, manager): On Feb. 23 Booth and Barrett closed their engagement in Julius Cæsar to a much larger house than the first night. Jim the Penman followed. May Brookyn as Mrs. Ralston scored a great success, being called before the curtain after the third act. Mary Standers, George Edgar, Wright Huntington, Harry Eytinge, Frank Norcross, Harry Woodruff, etc., sustained their parts well. On the 26th My Geraldine was given by Mrs. Dion Boucicault and an excellent co. to a very fair business. Patti Rosa 27 opened in Bob and played Love and Duty on 28 to good business.

Items: Duncan B. Harrison, of My Geraldine co., has written a new play to be called The Paymaster; or, The Irishman's Honor. Expects to bring it out on the Pacific Coast with Mrs. Boucicault as the heroine.—Patti Rosa could not play at her matinee on account of illness.

HONEY GROVE

Grand Opera House (J. W. Neville, manager): George Wilson's Minstrels played here Feb. 18. Raining and not more than half house. Those present complimented the troupe. George Wilson made a great hit on "I thought I'd dye."

FORT WORTH.

Opera House (George H. Dashwood, manager): Bartholomew's Equine Paradox Feb. 28-March 3, with matinees, to good business. Attractions are few and far between now, and will be so up to the season's close.

MARSHALL.

Marshall Opera House (Johnson Brothers, managers): J. S. Murphy in Kerry Gow Feb. 28, to poor business. Marie Prescott co. 1, in Ingomar. Performance, satisfactory.

TYLER

Albertson's Opera House (C. Albertson, manager): J. S. Murphy in Kerry Gow Feb. 26, to a good house. Support below par, and the audience disappointed. Jennie Holman 5, week. Breeze's Mexican ten-cent circus is "holding down the town" and doing well. Have a good band and fair show, and dogs that would make the "Gusher's" mouth water.

WACO.

Garland Opera House (J. P. Garland, manager): Jim the Penman Feb. 28, to a moderate-sized audience. The attendance ought to have been larger. Patti Rosa in Bob and Love and Duty Feb. 29-March 1, to large audiences. Her support is excellent.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): The Home Dramatic co. presented Our Boarding House matinee and evening Feb. 22 to good business. Hoyt's Hold in the Ground co. 23-4 to large houses both nights. Mrs. Hoyt (Flora Walsh) is at present visiting in California, and her part of the Lunch Girl was played by Nettie Lyford.

VERMONT.

BURLINGTON.

Howard Opera House (W. K. Walker, manager): J. J. Sullivan in The Blackthorn Feb. 27, to one of the largest audiences of the season. The Little Tycoon 6; T. W. Keene 13; Passion's Slave 15.

Item: William S. Reeves was in town Feb. 29, making arrangements for The Little Tycoon.

VIRGINIA.

RICHMOND.

Theatre (Mrs. W. T. Powell, manager): Feb. 28-March 1 Salsbury's Troubadours in The Humming Bird to large audiences. McIntyre and Heath's Minstrels 8. Robert Mantell 9-10.

Academy of Music (Thomas G. Leath, manager): Muggs' Landing, with Carlotta as Little Muggs, attracted the largest houses of the season 1-3. The Bostonians 7-10. Australian Novelty co. 14 17.

Opera House (James Logan, manager): Blanche Miller in Satan's Shadow and King of the Mines week of 5.

Theatre Comique (W. W. Putnam, manager): Dean Sisters' Specialty co. in conjunction with the stock week of 5. Business past week very good.

Thompson's Musee (C. S. Thompson, manager): Business past week has been satisfactory. Alice and Hattie Dillon, Maud Lawton, Harry Gillette, Eddie Schofield, Mamie McAuley, Birdie Kent, Diamond Whitlock, George McAuley, and W. H. Trueheart are to appear week of 5.

Item: Joseph K. Strasburger's connection with the Theatre is simply that of agent for Mrs. W. T. Powell and not manager as is seemingly the impression prevailing.

NORFOLK.

Academy of Music (W. H. Sherwood, manager): Muggs' Landing, with Carlotta as Little Muggs, drew large houses 1; performance good, the star and Alfred McDowell receiving much applause. Saulsbury Troubadours to very large business 2-3. Nellie McHenry was delightfully entertaining. The co., although small, is an excellent one. This week the Bostonians.

Opera House (James Logan, lessee): Closed last week—this week The Tourists.

Items: The Elks will institute a lodge in Portsmouth, Va., 7.—The Norfolk Lodge speaks of a complimentary benefit in the near future.

DANVILLE.

Academy of Music (J. M. Neal, manager): Emma Abbott, with her magnificent co., rendered Il Trovatore to a large and fashionable audience Feb. 27; receipts largest in the history of our beautiful Academy. Under the Lash 29 to fair house. Mr. Mantell 8.

WEST VIRGINIA.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): Hearts of Oak 1 to small house; performance very tame. Zitka, Mr. Carleton's romantic Russian play, was witnessed for the first time 2-3 by good audiences. The play is one of the best presented at the Academy this season.

WHEELING.

Opera House (F. Riester, manager): Hanlon's Voyage en Suisse Feb. 27-8; good performance to good business. Zitka March 1, playing under disadvantage. May Wheeler was so ill at Frederick that she could not travel, and the part of Zitka was taken here by Kate Burlingame on very short notice; business fair. Herne's Hearts of Oak 3, to good business.

Grand Opera House (O. C. Genther, manager): Kirk and Clark's Tourists Feb. 29 9. to fair business. Gorton's Minstrels March 3; nothing new; light business. E. F. Mayo in Davy Crockett 12-14.

WISCONSIN.

MILWAUKEE.

New Academy (Jacob Litt, proprietor): McNish, Johnson and Slavin's Minstrels gave two performances Feb. 26-7 to good houses. Slavin's absence is very noticeable. The horizontal bar act of Le Roux and Wilton and the bicycle riding of the Salbini's are both good features. Benj. Maginley in Inshavogue, 1-4, opened to fair house and gave good satisfaction. The co. is acceptable.

Grand Opera House (E. G. Rodolf, manager): Richard Mansfield in Dr. Jekyll and Mr. Hyde opened Feb. 27 to good business. The performance throughout is as fine a piece of work as has been done here this season. Mr. Mansfield's impersonation of the dual role is a magnificent piece of work and leaves a lasting impression. The co. supporting is a capable one, and gave good satisfaction. W. J. Fleming's Around the World co., 2, to poor business; the cast is not a strong one. The scenery is good and does not show much sign of wear, as is the case with most spectaculars. Jim the Penman 6-8.

Palace (O. F. Miller, manager): Duncan Clark's Specialty co. 1, to fair business. Performance is fair.

People's (John T. Raynor, manager): The Early Birds, a variety comb., did a fair business the past week.

Museum (Jacob Litt, proprietor): A modern Samson who lifts a horse, with two stage shows in the theatre, have been well patronized.

Items: Thad. W. Adams, of the McN., J. and S. Minstrels, had a narrow escape from losing his eyesight by the discharging of a property gun which he was using during a drill in the afterpiece. His injuries, though painful, will not result seriously.—The case of Sydney Rosenfeld against John A. McCaull and Jacob Litt for infringement of Rosenfeld's alleged rights to The Black Hussar was dismissed in the U. S. Circuit Court for want of prosecution. Mr. R. not appearing judgment was entered against Rosenfeld for costs.—W. J. Fleming closes his season here and starts direct for New York. He says his reason for so doing is on account of the serious illness of his wife who is about to undergo a very painful operation. His season has been profitable.—Richard Mansfield's co. rest during Holy week.

OSHKOSH.

Grand Opera House (H. Nunnemacher, manager): Arabian Nights week of Feb. 27 to crowded houses. Richard Mansfield 1 to full house.

EAU CLAIRE.

Opera House (J. E. Cass, manager): G. C. Boniface in Streets of New York, Feb. 24, to a fair and well-pleased audience. The support was good, particularly the acting of Harry Guilfoil and Evelyn Pollok.

WAUSAU.

Grand Opera House (H. L. Wheeler, manager): Nellie Walters, in Silver Spur, played to a good house Feb. 27. The Walters' are old-time residents of Wausau, and always receive a hearty welcome. Miss Nellie is a very pleasing soubrette, and she captivated the audience at once with her charming graces. Her songs and banjo solos were all encored. The support was better than the average. Zozo, the Magic Queen, 27 8 inst.

Items: George Walters is trying to secure the booking for a circuit including the following named places: Milwaukee, Oshkosh, Appleton, Wausau, Eau Claire, Chippewa Falls and Minneapolis. If he succeeds he intends to book none but first-class attractions.

BELOIT.

Goodwin's Opera House (Howard and Wilson, managers): Fleming's Around the World in Eighty Days Feb. 28. Poor show to good house. Personally Mr. Fleming left a very poor impression. He evidently has a grievance against THE MIRROR.

JANESVILLE.

New Opera House (P. L. Myers, Jr., manager): Benj. Maginley in Inshavogue to a small and unappreciative audience Feb. 28. W. J. Fleming's Around the World in Eighty Days to a small business 29. Co. goes to Milwaukee and disbands. Mansfield and co. in Dr. Jekyll and Mr. Hyde to large audience. George C. Boniface 6.

Lappin's Opera House (C. E. Mosley, manager): The Welsh prize singers 14.

WYOMING.

CHEYENNE.

Opera House (Rhodes and Guertin, managers): Effie Ellsler in Woman Against Woman 25, played to a packed house and gave excellent satisfaction. Lotta is booked for an early date.

CANADA.

HAMILTON.

Grand Opera House (Thomas Riche, manager): Rosina Vokes, supported by a good co., 28-29, to large audiences, and as usual succeeded in giving satisfaction. Jennie Calef opened a two-night engagement 2 to fair business. Her co. is only fair. It is Miss Calef's first appearance in this city, but she made quite a hit. Natural Gas co. 6-7; Joseph Murphy 8-10; Benjamin Maginley 17.

MONTREAL.

Academy of Music (Henry Thomas, manager): Charles A. Stevenson and Kate Claxton in The World Against Her to light business Feb 27. Those who have seen these artists before in The Sea of Ice or The Two Orphans will be disappointed, as the performance is not by any means up to their former standard of excellence. Mr. A. Forrest as Gilbert Blair, the villain, does the best work in the piece, and Payson Mackaye as Harold Vernon, the dude, deserves special mention. Daniel Boone 5, week.

Theatre Royal (Sparrow and Jacobs, managers): James H Wallick's co. to crowded houses in the Cattle King for the first three nights, and The Bandit King for the balance of last week. Mr. Wallick has with him several beautiful trained horses, which play an important part in the production. Staging good. Tony Denier's Humpty Dumpty 5, week. Taken from Life 12, week.

LONDON.

Grand Opera House (John H. Davidson, manager): Rosina Vokes played to large and appreciative audience Feb. 27. Support excellent, especially Courtenay Thorpe and Felix Morris. Joseph Murphy, 6-7.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): The engagement of John A. Mackay in Pop the first three nights of this week was the most unprofitable, disastrous and weakest conglomeration of antediluvian gags that the patrons of the Grand ever listened to. I am surprised that such a clever comedian as Mackay will risk his reputation by associating himself with such a lot of rubbish. The Grand was the scene of ghastly emptiness during their stay. Rosina Vokes in her well-known repertoire filled out the balance of the week very satisfactorily. This week Thomas W. Keene and The Rag Baby.

Toronto Opera House (Shaw and Jacobs, managers): A Great Wrong with J. B. Studley who was extensively billed here as the "once leading man to Mary Anderson," did an average business. The play is of the heavy melodramatic type evidently intended for the gods. Support very bad. Passion's Slave this week, Little Nuggett next.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their advance dates every week, mailing them in time to reach us on Monday.

DRAMATIC COMPANIES.

A. M. PALMER'S JIM THE PENMAN (Western co.): Milwaukee March 5—week.

A. M. PALMER'S JIM THE PENMAN (Southern co.): Hot Springs, Ark., March 8, Pine Bluff 9, Little Rock 12-13, Vicksburg, Miss., 14, Meridian 15, Selma, Ala., 16, Birmingham 17.

ALADDIN (Ellsler) CO.: Lowell, Mass., March 9 10, Salem 12, Amesbury 13, Exeter 14, Rochester 15, Dover 16, Manchester 17, Lawrence 19-20, Haverhill 21-22, Lynn 23-24

ALONE IN LONDON CO.: Brooklyn, E. D., March 5—week.

A NIGHT OFF CO.: Aberdeen, Miss., March 8, Birmingham, Ala., 9-10, Selma 12, Opelika 13, Columbus, Ga., 14-15, Eufaula, Ala., 16, Americus, Ga., 17.

ARTHUR REHAN'S Co.: Louisville, Ky., March 5—week; St. Joe, Mo., 12-13, Leavenworth, K's, 14, Kansas City, Mo., 15-17, Denver, Col., 19, week.
A PARLOR MATCH Co.: Chicago, March 11—week; Milwaukee 18-21, Lacrosse, Wis., 22, Eau Claire 23, Stillwater, Minn., 24.
ATKINSON-COOK Co.: Shamokin, Pa., March 5—week.
AROUND THE WORLD IN EIGHTY DAYS: East Saginaw, Mich., March 8; Bay City 9, Flint 10.
ARABIAN NIGHTS: St. Paul, Minn., March 9, week.
A. M. BARRON Co.: Three Rivers, Mich., March 5—week.
ANNIE PIXLEY: Wichita, Kas., March 8, Emporia 9, Newton 10, Kansas City, Mo., 12-14, Lincoln 15, Cheyenne 17, Salt Lake City 19-21, Sacramento, Cal., 23, Stockton 24, San Francisco 28—five weeks.
BOOTH-BARRETT Co.: San Francisco March 5-24, San Jose 26, Stockton 27, Sacramento 28, Denver April 2, Omaha, Neb., 9-11.
BENJ. MAGINLEY: Chicago, Ill., March 5—week; Muskegon, Mich., 12, Grand Rapids 13, Flint 14, Port Huron 15, London, Ont., 16, Hamilton 17.
BALDWIN'S THEATRE Co.: Youngstown, O., March 8, Olean, N. Y., 9, Elmira 10.
BARRY AND FAY: St Louis March 4—week; Cleveland 11—week; Cincinnati 18—week; Chicago 26—week.
BUNCH OF KEYS: Lincoln, Neb., March 8, Omaha 9-10, Council Bluffs 12, Des Moines 13, Oskaloosa 14, Ottumwa 15, Burlington 16, Keokuk 17, Chicago 18—week.
BAD BOY CO. (Grenier's): Wellsburg, W.Va., 8, Wheeling 9-10, Washington, Pa., 12, Uniontown 13, Connellsville 14, Mt. Pleasant 15.
BOY TRAMP Co.: Lebanon, Ind., March 8, Muncie 9, Hartford City 10, Detroit 12—week.
BLACK FLAG Co: Brooklyn, E. D., March 5—week; Philadelphia 12—week.
BLACK THORN: Pittsfield, Mass., March 8, Adams 9, Hoosic Falls 10, Glens Falls 12, Schenectady, N. Y., 13, Amsterdam 14, Gloversville 15, Ilion 16, Little Falls 17, Rome 19.
BOLOSSY KIRALFY'S DOLORES Co.: Chicago Feb. 27—two weeks.
CLIFTON'S RANCH KING Co.: Pueblo, N. M., March 5—week.
CHIP O' THE OLD BLOCK Co.: Greenville, O., March 8, Connellsville, Ind., 9, Hamilton 10, Richmond 12, Marion 13, Upper Sandusky, O., 14, Tiffin 15, Sandusky 16, Fostoria 17, Mansfield 19, Lima 20, Findlay 21, Toledo 22-24.
C. T. FAVSLON Co.: Allentown, Pa., March 8, Harrisburg 9, Altoona 10, Uniontown 12, Connellsville 13, Phillipsburg, N. J., 14, Renova, Pa., 15, Ithaca, N. Y., 17, Syracuse 19-20, Rochester 20-22, Yonkers 24.
C. K. GARDINER'S Co.: Richmond, Miss., March 8, Louisana 9.
CHANFRAU: Paterson, N. J., March 5-10, Bridgeport, Ct., 12-14, Brooklyn, E. D., 19—week.
CLARA MORRIS: Cleveland March 8-10.
C. T. ELLIS: Brooklyn March 9—week; Albany 16—week; Boston 23—week.
COLD DAY Co. (Perkins D. Fisher): Wooster, O., March 8, Masilon 9, Alliance 10, Canton 12, Akron 13-14, Miles 15, Letonia 16, Youngstown 17, New Castle, Pa., 19.
CORA VAN TASSEL Co.: Ann Arbor, Mich., March 9.
CONRAD THE CORSAIR: N. Y. City Oct. 17—indef. run.
CHECKERED LIFE: Milwaukee March 5—week.
CHAS. A. GARDNER'S KARL Co: Chicago March 4—two weeks; St. Louis 18.
CHARLES ERIN VERNER: Brooklyn March 5—week.
CLAIRE SCOTT Co.: Shenandoah, Pa., March 9-10, Shamokin 12-13, Wellsboro 14—week
CATTLE KING Co.: Buffalo March 5—week; Cleveland 12—week.
DION BOUCICAULT: Boston—indefinite.
DENMAN THOMPSON: St. Louis, Mo., March 5-10, Chicago 12 24, Detroit 26-31, Indianapolis April 2-7, Pittsburg, Pa., 9-14, Brooklyn 16-28, Boston 30-May 12.
DARK SECRET Co: Pittsburg, Pa., March 5—week.
DANIEL BOONE Co.: Montreal March 5, week; Ottawa 12-13, Brockville 16, Trenton 17.
DALYS' UPSIDE DOWN: Brooklyn March 5—week.
DAN'L SULLY'S Co.: Hoboken March 5; Boston, 12.
DAN A. KELLY: New York City March 5—week.
D. E. BANDMANN: N. Y. City March 12-19.
DEACON BRODIE Co.: New York City Feb. 27-March 10, Jersey City 12-17, Baltimore 19-24.
EDWIN ARDEN: Chicago March 5—week.
ETHEL TUCKER'S Co.: Cleveland March 5-7; Seneca Falls 8-10, Geneva 12-17.
EATON AND BENTON Co.: Gloucester, Mass., March 8; Boston 12—month.
EFFIE ELLSLER: St. Paul March 5—week; Minneapolis 12—week.
EVANGELINE Co.: N. Y. City March 5—week.
EMMA WELLS' Co: Wiarton, Can., March 5—week.
EDMUND COLLIER: Philadelphia March 8-10, Easton, Pa., 12, Allentown 13, Wilkesbarre 14-15, Scranton 16-17, Brooklyn 19—week.
EDWIN F. MAYO: Columbus, O., March 5—week: Wheeling, W. Va., 12-14, Johnstown, Pa., 15, Tyrone 16, Cumberland 17, Baltimore 19—week; York, Pa., 26, Harrisburg 27, Reading 28, Allentown 29, Easton 30; Trenton, N. J., 31.
EZRA KENDALL: Ypsilanti, Mich., March 8, Jackson 9, Ann Arbor 10, Sandusky, O., 12, Tiffin 13, Fostoria 14, Findlay 15, Lima 16-17.
ENOS AND WALL COMEDY Co.: South Bend, Ind., March 12-17.
FLOY CROWELL: Oil City, Pa., March 5—week; Erie 19—week; Columbus, O., 19—week.
FANTASMA (Hanlons'): Kansas City March 8-10, Topeka, Kans., 12, Atchison 14-15, St. Joe, Mo., 16-17, Kansas City 19, week.
FRED. B. WARDE: Waco, Tex., March 7-8, Fort Worth 9-10, Dallas 12-13, Denison 15, Sherman 16, Honey Grove 17, Paris 19, Texarkana 20, Hot Springs, Ark., 21, Little Rock 22, Pine Bluffs 23-24.
FANNIE DAVENPORT: N. Y. City March 3—indefinite.
FRANK I. FRAYNE'S Co: Atlanta, Ga., March 9-10.
FREDERIC BRYTON'S Co.: Allentown, Pa., March 8, Reading 9-10, N. Y. City 12—week.
FUN IN A BOARDING SCHOOL Co.: Chicopee, Mass., March 8, Northampton 9, Holyoke 10.
FLORENCES (Mr. ad Mrs. W. J.): Philadelphia, March 5—week.
FRANK MAYO: Brooklyn, E. D., March 5—week.
FLORENCE BINDLEY: Newark, N. J., March 5—week.
FELIX VINCENT Co.: Mitchell, D. T., March 5—week, Salem 13 14, Iroquois 15, Huron 16-17, Miller 19. week, Redfield 27-28.
GRAY-STEPHENS Co.: Indianapolis, Ind., March 5—week.
GRAHAM-KARLE Co.: Tiffin, O., March 5-10.
GERMAN DETECTIVE Co.: Newark, N. J., March 8, Duncannon, Pa., 9, Newport 10, Mepplintown 12, Milroy 13, Reedsville 14, Orbisonia 15, Everett 16.
GOLDEN GIANT Co: Milwaukee, Wis., March 8-10, Dayton 12-14, Indianapolis 15-17, Pittsburg, Pa., 19-24, Harlem, N. Y., 26-31.
GEORGE S. KNIGHT: Peru, Ind., 8, Ft. Wayne 9, Philadelphia 12—week.
HANLONS' (Voyage en Suisse) Co.: Fort Wayne, March 12-14, Detroit 15-17, London 19-20, St. Thomas 21, Hamilton 22-24, Toronto 26—week.
HARBOR LIGHTS: N. Y. City March 5—week.
HOOP OF GOLD Co: Brooklyn, March 5—week.
HAPPY THOUGHT (Noble's): Fort Plain, N. Y., March 5—week.
HILARITY Co. (Charles A. Loder): Wellsville, N. Y., 8, East Liverpool 9, Rochester 10.
HEARTS OF OAK (Herne's): Pittsburgh, Pa., 5—week; Baltimore 12—week; Washington 19—week.
HENRY IRVING: N. Y. City—indefinite.
HOODMAN BLIND Co.: Boston, Mass., March 5—week.
HOLE IN THE GROUND Co.: San Francisco, Feb. 27-March 17.
HYER'S COMEDY Co: Harrison, Ind., March 8-10.
HARDIE AND VON LEER Co.: Grand Rapids, Mich., March 5—week.
HIGHEST BIDDER: Memphis, Tenn, March 8-10, Louisville 12—week; Pittsburgh, Pa., 19—week; Norfolk, Va., April 2-3, Petersburg 4, Richmond 5-7, Brooklyn, W. D., 9—week.
HELD BY THE ENEMY (Southern): Detroit, Mich., March 5—week.
HUMPTY DUMPTY (Denier's): Montreal, Can, March 5—week.
IRENE TAYLOR Co.: Uhrichville, O., March 8-10.
IN THE SWIM Co.: Woodbury, N. Y., March 8, Columbia, Pa., 9, Milton 10.
INCE COMEDY Co.: Chicopee, Mass., March 8, Northampton 9, Holyoke 10.
IVY LEAF Co.: Salt Lake, Utah, March 8-9, Denver 12-17, Kansas City 19 week.
JOHN S. CLARKE: Philadelphia, Dec. 26—indef. season.
JOSEPH JEFFERSON Co.: Lexington, Ky., March 19, Knoxville, Tenn., 20, Chattanooga 22, Atlanta, Ga., 27, Savannah 23, Charleston, S. C., 24, Jacksonville, Fla., 26, Macon, Ga., 27, Columbus 28, Birmingham, Ala., 29, Selina 30, Mobile 31, New Orleans April 2—week.
J. K. EMMETT Co.: Oswego, N. Y., March 8.
J. J. DOWLING'S Co.: New York City March 5—week.
JULIA MARLOWE: Cleveland, O., March 5—week.
JOSEPH MURPHY: Hamilton, Ont., March 8-10, Boston 12-17, Brooklyn 19-24.
JAMES-WAINWRIGHT Co.: Buffalo, N. Y., 8-10.
JAMES O'NEILL'S MONTE CRISTO (Fechter Version): New York City March 5—week.
JOHN A. MACKAY'S POP Co: Cincinnati March 12—week; Chicago 26—week; Louisville 19 21, Indianapolis 22 24.
JENNIE KIMBALL'S MAM'ZELLE Co.: Louisville, Ky., March 12, Vincennes, Ind., 10, Terre Haute 20 21, Danville, Ill., 22, Lafayette, Ind., 23, Fort Wayne, 24, Toledo, O., 25—week.
JENNIE YEAMANS: Kansas City, Mo., March 12—week; St. Joe 19-20, Quincy, Ill., 21, Burlington, Ia., 22-23, Chicago 25—week.
J. B. POLK: Wheeling, W. Va., March 9-10, Philadelphia 12—week.
JENNIE HOLMAN: Tyler, Tex., March 5-10.
JOHN DILLON: Hancock, Mich., March 8, Red Jacket 9, Lake Linden 10
JOHN S. MURPHY: Austin, Tex., March 7-8, San Antonio 9-10, Brenham 12, Temple 13, Waco 14, Fort Worth 15, Dallas 17-18, McKinney 19, Denison 20, Sherman 21-2, Paris 23, Texarkana, Ark., 24, Hot Springs 26-27, Pine Bluff 28-29, Little Rock 30-31.
J. Z. LITTLE'S WORLD Co.: Bedford, N. Y., March 8, Warren, Pa, 9, Erie 10, Cleveland, O., 12-14, Louisville, Ky., 15 17, Cincinnati 19-24, Chicago 26-31.
KITTIE RHOADES Co.: Burlington, N. J., March 5—week.
KATE CLAXTON Co.: Providence, R I., March 5—week; Jersey City 12—week; Philadelphia 19—week.
KIRALFY'S AROUND THE WORLD: Chicago Feb. 27-March 10, Cincinnati 12-17, Boston 19-21.
KATIE PUTNAM: New Orleans March 5—week.
KEEP IT DARK: Washington, D. C., March 5—week.
KATE CASTLETON Co.: Clay Centre, Kas., March 8, Salina 9, Abilene 10, Topeka 12-13, Atchison 14, Fort Scott 15, Parsons 16, Wichita 17, Pueblo, Col., 19, Colorado Springs 20, Losee 21, Leadville 22-24, Denver 26.
KATE PURSELL Co.: Bridgeton, N J., March 8-9, Millville 10.
LAGADERE: New Orleans 4—two weeks; Baton Rouge 19-20, Natchez 21-22, Vicksburg 23 24, Memphis, Tenn., 26—week; Milwaukee, Wis., 5-8.
LIZZIE EVANS: Nashville, Tenn., March 8-10, Clarksville 12, Evansville 13, Owensboro 14, Louisville 15-17, Memphis, Tenn., 19-21, Paducah, Ky., 22.
LITTLE NUGGET: Lancaster, Pa, March 8, Sunbury 9, Williamsport 10, Toronto, Ont., 12-17, Detroit, Mich., 19-24, Utica, N. Y., 26-28.
LEONZO BROTHERS: Birmingham, Ala., 5—week; Memphis 12—week; Birmingham, Ala., 14, week; Louisville, Ky., 26—week.
LOTTA: Denver, Col., March 5-10.
LOVENBURG'S PHANTASIES: Rondout, N. Y., March 7-8, Poughkeepsie 9-10, Matteawan 12, Port Jervis 13, Honesdale, Pa., 14, Carbondale 15, Pittston 16-17.
LUCKY RANCH Co: Providence, R. I., March 5—week.
LIGHT ON THE POINT: Buffalo, N. Y., March 5—week; Port Huron, Mich., 12, Bay City 13-14, Kalamazoo 15-17.
LILLIAN KENNEDY Co.: Elizabeth, N. J., March 5—week
LOST IN LONDON: Vincennes, Ind., March 8, Evansville 9-10.
LYONS COMEDY Co.: New Richmond, O., March 5—week.
MAGGIE FIELDING: Muscatine, Ia., March 5—week.
MODEL COMEDY Co: Valparaiso, Ind., March 5-10, South Bend 12, week, Battle Creek, Mich., 19, week, Jackson 26, week.
MAGGIE MITCHELL Co.: Syracuse, N. Y., March 8, Oneida 9, Schenectady 10, N. Y. City 12—week, followed by a rest of one week.
MADDEN'S ROUND NEW YORK: Pittsburg March 5—week.
MARGARET MATHER: Jersey City March 5 10.
MICHAEL STROGOFF (Keeshin's): Columbia, S. C., March 8, Charlotte, N. C., 9, Winston 10, Raleigh 12, Greensboro 13, Danville, Va., 14.
MACY'S C. O. D. Co: Brooklyn March 5—week.
MRS. JAMES BROWN POTTER: Chicago March 5-10, Detroit 12-14, Fort Wayne, Ind., 15, Columbus, O., 16, Dayton 17.
MRS. LANGTRY: St. Louis, March 5-10, Memphis 12-14.
MAIN LINE: Hartford, Ct., March 15-17, Brooklyn 19-24, Baltimore 26-31, N. Y. City April 2-7.
MULDOON'S PICNIC: Locke Haven, Pa., March 8, Phillipsburg 9, Honesdale 10.
MILTON NOBLES: Huntsville, Tenn., March 8, Chattanooga 9-10, Augusta, Ga., 12, Charleston, S. C., 13-14, Savannah, Ga., 15, Macon 16, Columbus 17, Birmingham 19, Selma 20, Montgomery 21, Pensacola 22, Mobile 23-4, New Orleans 26-31.
MAZULM: N. Y. City Feb. 27-March 10.
McKEE-RANKIN'S DANITE Co.: Cleveland, O., March 5—week.
MARIE PRESCOTT: Pine Bluff, Tex. March 7-8, Little Rock 9-10, Paducah, Ky., 13, Evansville, Ind., 14-5, Owensboro, Ky., 16-7, New Albany, Ind., 19, Frankfort, Ky.: 20, Lexington 21.
MONTE CRISTO (Benedict's): Buffalo March 7-10, Medina 12, Brockport 13, Mt. Morris 14, Salamanca 15, Olean 16, Bath 17, Corning 19, Penn Yan 20, Canandaigua 21, Waterloo 22, Lyons 23, Seneca Falls 24, Auburn 26, Ithaca 27, Cortland 28, Baldwinsville 29, Fulton 31.
MINNIE MADDERN Co.: Bay City, Mich., March 8.
MURRAY AND MURPHY: Hartford, Ct., March 8-10, Providence 12—week; Newport 19, Fall River, Mass., 20, New Bedford 21.
MONROE AND RICE: Milwaukee, Wis., March 9-10.
MODJESKA: Scranton, Pa., March 8, Easton 9, Allentown 10, Reading 12, Lancaster 13, Wilmington, Del., 16, Norfolk, Va., 15, Richmond 16-17, Philadelphia 19—week; Boston 26—two weeks.
MAUDE BANKS: Norwich, Ct., March 8, New London 9, New Britain 10.
NEIL BURGESS: Youngstown, O., March 8, Olean, N. Y., 9, Elmira 10.
NEWTON BEERS (Lost in London): Vincennes, Ind., March 8, Evansville 9-10, Louisville 12-17, Dayton 19 20, Springfield 21-6, Wheeling, W.Va., 26-31, Newark, N. J., April 27, Paterson 9-14 Philadelphia 16 21, Baltimore 23-5, Wilmington 26-8, N. Y. City 30-May 5.
N. C. GOODWIN: Philadelphia March 5—week.
OLIVER W. WREN Co.: Prospect, O., March 8, Mt. Gilead, 9, Marengo 10.
ONE OF THE BRAVEST: Philadelphia March 5—week.
ON THE RIO GRANDE Co.: Syracuse, N. Y., March 5-10, Rochester 12-17, Troy 19 24, Montreal 26-31, Philadelphia April 2 7, Brooklyn 9-14.
OLIVER BYRON: Westerly, R. I., March 8, Worcester 9-10.
ONLY A FARMER'S DAUGHTER Co.: Mexico, Mo., March 9, Louisiana 10, Pittsfield 12, Springfield 13, Monticello 14, Champaign 15, Danville 16, Paris 17, Indianapolis 19-24, Chicago 25-30.
PATTI ROSA: Sherman, Tex., March 9, Denison 10.
PAUL KAUVAR: N. Y. City—indef.
RAG BABY: Toronto, Can., March 5—week.
ROBSON AND CRANE: Brooklyn, E. D., March 5-10.
RHEA: Little Rock, Ark., 7-8, Hot Springs March 9-10, Texarkana 12, Shreveport, La., 13, Marshall, Tex., 14, Palestine 15, Houston 16-17, Galveston 18-20, Austin 21-22, San Antonio 23-25, Waco 26, Fort Worth 27-28, Dallas 29-31, Los Angeles, Cal., April 2-7.
RUN OF LUCK: Philadelphia Feb. 13-March 17.
RUBY LAFAYETTE Co.: Wayne, Neb., March 8-10.
ROLAND REED: New York City Feb. 27-March 10.
RICHARD MANSFIELD: Philadelphia, March 12—two weeks.
R. H. BAIRD Co: Strathroy, Can, March 5—week.
ROBERT MANTELL Co.: Danville, Va., March 8, Richmond 9-10, N. Y. City 12—three weeks.
REDMUND-BARRY Co.: Kokomo, Mich., 8, Richmond 9, Madison 10, Louisville, Ky., 12-14.
ROSINA VOKES' COMEDY Co.: Brooklyn, March 5—week; Rochester 12-14, Syracuse 15-17, Buffalo 19-21, Cleveland 22-24.
ROBERT BUCK'S Co.: Greenfield, Ind., March 5—week.
ROYER AND LANSING MUSICAL COMEDY Co.; Tulare, Cal., March 8, Bakersfield 9 10, San Buenaventura 12, Santa Barbara 13.
SHADOWS OF A GREAT CITY: Cincinnati, O., March 4-10, Fort Wayne 12, South Bend 13, Logansport 14, Decatur 15, Bloomington 16, Springfield 17.
STEELMAN'S OUR BOARDING HOUSE Co.: Mystic, Ct., 23, Middleton 24.
SILVER KING Co. (Miner's): Rochester, N. Y., March 5—week; Troy 12—week.
SWITZER-HAMILTON: Galesburg, Ill., March 5—week.
SHE Co: Cincinnati, March 5—week; Chicago 11—two weeks; St. Louis 26—week
SID. FRANCE'S: Philadelphia, March 5—week.
SENTER PAYTON Co.: Miama, Miss., March 5—week.
SALSBURY'S TROUBADOURS: Philadelphia, March 5—week; interior towns 12—week; N. Y City, April 2—indefinite.
STREETS OF NEW YORK: Oshkosh, Wis., March 8, Milwaukee 9-11.
SILBON'S Co: St. Louis, March 5—week.
SILVER SPUR Co.: Iron Mountain, Mich., March 7-8, Florence 9, Crystal Falls 10.
SI PERKINS Co., Chicago, Ill., March 5—week; Michigan City, Ind., 12, Crawfordsville 13, Frankfort 14, Kokomo 15, Marion 16, Anderson 17.
SKIPPED BY THE LIGHT OF THE MOON: Paterson, N. J., March 5-10, Hoboken 12-17, Newark 19-24, Elizabeth 26, New Brunswick 27, Yonkers, N.Y., 28, Mattawan 29, Bridgeport, Ct., 30, Northampton, Mass., 31, Springfield April 2, Holyoke 3, Milford 4, Lynn 5, Fall River 7, New Bedford 9, Taunton 10, Marlboro 11, North Attleboro 12, Haverhill 13, Brockton 14.
SAM'L OF POSEN: Topeka, Kas., March 8, Marshalltown 9, Clay Centre 10.
SALLIE HINTON: Canton O., March 5—week; Massillon 12—week.
STILL ALARM Co.: Cincinnati March 5, week; Chicago 12, week; N. Y. City 19—indefinite.
STUART DRAMATIC Co.: Sioux Falls, Dak., March 5-10, Austin, Minn., 19—week. Winona 26—week, Chippewa Falls, Wis., April 2,—week, Appleton 4—week, Manitowoc 16—week.
SPOONER BROTHERS' Co: Seneca, Kas., Feb. 27, week.
TAKEN FROM LIFE: Troy, N. Y., March 5—week.
TWO JOHNS Co., Pittsburg, Pa, March 5-10, Butler 12, Johnstown 13, Altoona 14, Houtzdale 15, Phillipsburg 16, Harrisburg 17, Philadelphia 19-24, N. Y. City 26-31.
TOBOGGANING Co.: Baltimore March 5—week.
TWO OLD CRONIES Co.: Newburyport, Mass., March 8, Lavonia, N.H., 9, Concord 10.
T. J. FARRON: Toledo, Ohio, March 5—week: Grand Rapids, 12—week.
THE JUDGE Co.: Oswego, N. Y., March 8, Auburn 9, Palmer 10.
THE WREN COMEDY Co.: Prospect, O., March 8, Mt. Gilead 9, Marengo 10.
THROWN UPON THE WORLD: Baltimore March 5—week; Boston 12—week.
TIN SOLDIER Co: Newark, N. J., March 5—week.
UNDER THE GASLIGHT (Turner's) Albany, N.Y., March 12, Syracuse 19, Rochester 26, Troy April 2, Montreal, Can., 9, Toronto 16, Cleveland, O., 23-8 (week 30-April 5 open): Buffalo May 7-12, Pittsburg 14-19, Boston 21-6, Providence, R. I., June 11-16.
ULLIE AKERSTROM: Milford, Mass., March 5 10, Worcester 12-17, Lowell 19 24, Amesbury 26-31, Newburyport April 2-7, Lyons 9-13.
VERNONA JARBEAU: Washington March 5-10, Baltimore 12-17, Pittsburg 19-24, Philadelphia 26-31.
WEBSTER-BRADY Co.: Portland, Ore., Feb. 27—two weeks: Salem March 13-14, Victoria, B. C., 15-16.
W. J. SCANLAN: Albany, N. Y., March 8 10, N. Y. City 12—week; Brooklyn 19—week.
WAITE COMEDY Co.: Honesdale, Pa., March 5—week
WHITE SLAVE Co.: Cumberland, Md., March 9, Wilmington, Del., 10, Brooklyn 11, week, N. Y. City 19, week.
WINNETT'S PASSION'S SLAVE Co.: Toronto, Can., March 5—week; Belleville 12, Kingston 13, Ottawa 14, Burlington, Vt., 15, Montpelier 16, Concord 17, Boston 19—week.
WINNETT'S GREAT WRONG Co.: Utica, N. Y., March 8 10, Paterson, N. J., 12—week, Philadelphia 19—week; N. Y. City 26—week.
WAGES OF SIN: Boston March 12—week.
WESTON BROTHERS Co.: Brooklyn March 12—two weeks.
ZOZO: Chicago March 5—week; Milwaukee 12—week.
ZITKA Co: Urbana, O., March 8, Bucyrus 9, Sandusky 10, Wooster 12, Canton 13, Huntington, Pa., 17, Philadelphia 19-24, Wilmington Oct. 31, Williamsport April 2.

OPERA AND CONCERT COMPANIES.

ARONSON'S ERMINIE Co.: Syracuse, N. Y., March 12-14, Rochester 17-17.
BOSTONIANS: Wilmington, Del., March 12-13, Trenton, N. J., 14, Easton, Pa., 15, Allentown 16, Reading 17, New Haven, Ct., 19 20, Worcester, Mass., 21, Troy, N. Y., 22, Utica 23, Syracuse 24
BOSTON IDEALS: Boston Feb. 27-March 10.
BOSTON MERRYMAKERS: Framingham, Mass., March 8, Marlboro 9, Hudson 10.
BENNETT-MOULTON OPERA Co. No. 1: York, Pa., March 8-10, Carlisle 12-14, Gettysburg 15-17, Hanover 19, Lebanon, 20-21.
BENNETT-MOULTON OPERA Co. A: Terre Haute, Ind., March 5—week; Peoria, Ill., 12—two weeks.
BENNETT-MOULTON OPERA Co. B: Rochester, N. Y., March 5—week; Lockport 12—week.
BENSBERG OPERA Co.: Creston, Ia., March 8, St. Joseph, Mo., 9-10, Hiawatha, Kans., 12, Leavenworth 13, Holton 14, Topeka 15, Lawrence 16, Garnett 17.
CONRIED-HERMANN OPERA Co.: San Jose, Cal., March 8, Stockton 9, Fresno 10, Los Angeles 12—week; San Diego 19-20, San Bernardino 21.
CASINO ERMINIE Co.: Troy, N. Y., March 8-10.
DUFF OPERA Co. (Dorothy): Cleveland, O., March 5—week; Detroit 12—week; Chicago 19—week; Louisville, 26-28, Indianapolis 29-31, Philadelphia, April 2—two weeks; New York City 16—indefinite.
EMMA ABBOTT Co.: Washington, D. C., March 5—week.
FLAVIA COLIC: Thomaston, Ct., March 5—week.
IDEAL OPERA Co.: Chicago, Ill., Feb. 12—indefinite.
KIMBALL-CORINNE OPERA Co.: N. Y. City Feb. 27—indefinite.
LITTLE TYCOON OPERA Co. (Spenser's): Holyoke, Mass., 8, Springfield 9, Pittsfield 10, Fitchburg 12, Lowell 13, Lawrence 14, Haverhill 15, Newburyport 16, Portsmouth 17.
MACCOLLIN Co: Rockford, Ill., March 6 10, Davenport, Ia., 12, week.
MME. FRY'S CONCERT Co.: Carlisle, Pa., March 8, Gettysburg 9, Lewiston 10, Bedford 12.
McCAULL'S OPERA Co.: Boston Feb. 27—month.
MADELON Co. (Aronson's): Tulare, Cal., March 8, Bakersfield 9-10.
NOSS FAMILY: Three Rivers, Mich., 8, Centreville 9, Union City 10, Homer 12, Albion 13, East Rapids 14, Charlotte 15, Grand Ledge 16, Portland 17.
PYKE OPERA Co.: Los Angeles, Col., March 5—month.
ROCK BAND (Tell Family) CORNET Co.: Columbus, Ga., 8, Union Springs, Ala., 9, Troy 10, Eufaula 12, Dawson, Ga., 13, Albany 14, Thomasville 15, Quitman 16, Valdoster 17, Way Cross 19.
STARR OPERA Co.: Port Huron, Mich., March 5—week.
SOLDENE BURLESQUE Co.: Detroit, March 5—week.
TEMPLE THEATRE OPERATIC Co.: Columbus, Pa., March 9, Milton 10, Tamaqua 14, Reading 15, Trenton, N. J., 16, Allentown 17, Baltimore 19, week.
WILBUR COMIC OPERA Co.: Philadelphia March 5—week.
WELSH PRIZE SINGERS Co.: Elkhart, Ind., March 8, La Porte 9, Chicago 10, Elgin, Ill., 12, Aurora 12, Jaynesville, Wis., 14, Racine 15-16, Waukesha 17.

MINSTRELS.

BURTON AND BURKE'S Co.: New London, Ct., March 8-10.
DOCKSTADER'S MINSTRELS: South Framingham, Mass., March 8, Salem 9, Lynn 10, Amesbury 12, Portsmouth, N. H., 13, Portland, Me., 14, Laconia, N. H., 15, Manchester 16, Fitchburg, Mass., 17, Worcester 19, Westfield 20, Springfield 21, Holyoke 22, Northampton 23, Meriden 24.
GORMANS': Erie, N. Y., March 8, Lockport, 9, Niagara Falls 10, Buffalo 12-4, Oswego 15.
GORTON'S: Cambridge, O., March 8, Marietta 9, Clarksburg 12, Fairmount 13, Grafton 14, Piedmont 15, Cumberland 16, Frostburg 17.
HICKS-SAWYER: Cleveland, O., March 5—week.
HI HENRY'S Springfield, Mass., March 12, Thompsonville, Ct., 13, Windsor 14, Rockville 15, Manchester 16.
HENNESSY BROTHERS': Rochester, N. Y., March 9, Exeter 10, Kennebeck, Me., 12, North Brunswick 13, South Brunswick 14.
McINTYRE AND HEATH: Richmond, Va., March 8, Roanoke 9, Danville 10.
HAVERLY'S (Southern): Oakland, Cal., March 8-9, Santa Rosa 10.
McNISH, JOHNSON AND SLAVIN'S: Hannibal, Mo., March 8, Springfield 9, Peoria 12, Decatur 13, Danville 14, Logansport 15, Indianapolis 16-17.
THATCHER, PRIMROSE AND WEST: Poughkeepsie, N. Y., March 12, Danbury, Ct., 13, Bridgeport 14, New Britain 15, Meriden 16, New Haven 17, Newark, N.J., 26—week.
WILSON-RANKIN: Knoxville, Tenn., March 8, Lexington, Ky., 9.

VARIETY COMPANIES.

ANDRESS' NOVELTY Co.: Greenville, S. C., March 8-11, Gainesville 12.
AUSTRALIAN NOVELTY Co.: Baltimore March 5-10.
EATON AND BENTON Co.: Lynn, Mass., March 8-9, Hartford, Ct., 10.
GUS HILL'S Co.: N. Y. City, March 5—week.
HARRY WILLIAMS' Co.: Pittsburg, Pa., March 5—week.
HALLEN AND HART'S: New Orleans, March 5—week.
HOWARD ATHENEUM: Philadelphia, March 5—week.
LILLY CLAY Co.: Hoboken, N. J., 5—week.
LONDON SPECIALTY Co.: Trenton, N. J., March 5—week.
KEANELL'S: Boston, March 5—week.
MARINELLI'S CONGRESS: Newark, N. J., 5—week.
PAT ROONEY: Baltimore, March 5—week
PARSON DAVIS' Co.: Buffalo, March 5—week.
RENTZ-SANTLEY Co.: Brooklyn March 5—week.
SUN AND ZERO Co.: Huntington, W. Va., March 8.
SHEFFER AND BLAKELY Co.: St. Louis, March 5—week.
THATCHER AND BAKER'S BRIGHT LIGHTS: San Antonio, Tex., Feb. 27—month.

MISCELLANEOUS.

BARTHOLOMEW'S EQUINE PARADOX: Dallas, Tex., March 5—week.
BRISTOL'S EQUESCURRICULUM: Wilmington, N. C., March 8-10, Raleigh 12-14, Petersburg, Va., 15-16, Lynchburg 18-20, Staunton 23-24, Wilmington, Del., 26—week.
COUP'S EQUINES: Goshen, Ind., March 8-10
ELI PERKINS: Shelburne Falls, Mass., March 8, Glastonbury, Ct., 9, Burlington, Vt., 10.
HERRMANN: N. Y. City March 5—week.
HOLLAND AND McMAHON'S CIRCUS: Fort Worth, Tex., March 5—week.
KELLAR: Titusville, Pa., March 8, Meadville 9, Erie 12-13, Oil City 15, Warren 16, Harrisburg 21-22, York 23-4.
ORRIN BROS: City of Mexico—indefinite.
THE NIGHT OWLS: Bridgeport, Ct., March 8 10, N. Y. City 12—week.

Notes from Paris.

PARIS, Feb. 17, 1888.

Lecocq's new operetta, The Volière, has proved a failure at the Nouveautes and will soon be withdrawn. This check coming soon after the brilliant revival of his Fille de Madame Angot at the Eden is a disappointment to the composer and his friends, but they are consoled in thinking that the fault is not entirely with Lecocq. His score is, without being remarkably original, *très gentil*, but the libretto is idiotic and dull enough to send the spectator to sleep. It is astonishing how many worthless pieces have been produced at the Nouveautes, which is one of the cosiest little theatres at Paris and, being situated on the Boulevard des Italiens, would make a fortune if it were properly conducted. Its manager, Brasseur, was at one time a popular actor at the Palais Royal, but as a manager he is not a success.

The revival of the Fille de Madame Angot, at the Eden, could not help being a triumph. First imagine Ludic and Granier as Mlle. Lange and Clairette, and the piece mounted with a scenic luxury that it had never before had, and you will understand why this celebrated operetta is attracting crowds to the Eden Theatre. This poor Eden has great need of a crowd, for it has been *dans la deche* for many a month. Romain, "the beau Romain," as he is called, has been loaned by the Gymnase for the role of Ange Pitou, but if he ever had a voice he has left it in the green-room. M. Lamy is a good Pomponnet and Mlle. Piccolo a turbulent Amaranthe, but the rest of the cast is thin. Lecocq tells us that when the libretto of Mme. Angot was presented to him he did not think much of it, and his publisher, whom he asked to read it, returned it with the remark that it was not very original, and advised him not to write the score for it. As Lecocq had promised Humbert, who was the manager of the Fantaisies Parisiennes, at Brussels, to give him a new piece, he concluded he would try the libretto anyhow. He set to work without much enthusiasm, and had no idea that he could make a success. Most of the morceaux was easily composed, but the duet of the two women in the second act, and the conspirators' chorus bothered him. He wrote the chorus in twenty different ways before he found the definite form, and even then he was not satisfied with it. He had worked over it so much that he got tired of it. The success of the first performance at Brussels in December, 1872, was very great, and the piece had a long run. At Paris there was difficulty in getting together a good cast, and in spite of the favor with which the piece had been received at Brussels no one at the Folies Dramatiques believed that it would take with the Parisians. After the final rehearsal the leader of the orchestra said to Lecocq: "It goes all right; but I must admit that I haven't laughed a single time" The piece had been mounted shabbily, for the manager counted on forty performances at most. However, when the curtain fell on the night of Feb. 21, 1873 the unanimous verdict was that the new operetta was the greatest success of the season. The piece ran without interruption until April 8, 1874, and produced $326 480, of which Lecocq received $13 000 His share would have been greater if the manager had not given a one-act piece at the beginning of the performance. This obliged Lecocq to divide, proportionally, the author's royalty with the other man. Since then Mme Angot's Daughter has traveled all over the world, and justified Manager Humbert's prediction when he first presented the manuscript to Lecocq, in June, 1872: "My dear Lecocq, I have brought you a fortune!"

* * *

Last evening the Menus-Plaisirs gave the first performance of an operetta composed by the late Firmin Bernicat, whose name was first made known by Francois les Bas-Bleus. This score, it will be remembered, was revised after Berincat's death by Andre Messager. The success of Francois caused a search to be made among Bernicat's other works, and the Beignets du Roi was discovered. This piece had been played at Brussels some years ago, but its fame had never reached Paris. So the Beignets was brought down from the Belgian capital and Messager asked to look over the score, while the author of the libretto, Albert Carre, changed the title to the Premiere Arms de Louis XV. The original title seems to me to be the better one, for the intrigue of the piece turns upon the visit of the young—and then innocent—Louis XV. to a convent, where he is smitten with one of the girls because she knows how to make beignets or gritters. The music of this operetta is not very substantial, but it has a melodious and elegant quality that at once captivated the audience The work is not to be compared with Francois, but it shows that Bernicat had within him the germ of an operatic composer, and had he lived would surely have taken an excellent rank.

* * *

Tolstoi's Puissance des Ténèbres, the plot, of which I have already given in a previous letter, has been performed before a select audience at the Theatre Libre. This theatre, you will recall, is an amateur stage where young actors and actresses try their wings before taking loftier flights. The audience consists of subscribers, and all the critics, authors and people who interest themselves particularly in theatrical matters are among its supporters. Each bill is performed only once. Tolstoi's piece has caused a great deal of discussion. The critics are divided. Some praise it to the skies, some denounce it, and others shake their head. The piece has been so freely translated that the language shocked some of the spectators, and others found that Tolstoi had heaped too many horrors on horror's head. However, the audience was very enthusiastic, and, contrary to the rule, a second performance is to be given for the pleasure of the Russians who were unable to be present on the first night. I imagine that a part of the enthusiasm excited by the drama is due to the sympathy that is shown just now by the French to everything Russian. The piece is certainly powerful and original; as for the truthfulness of its observation—which is the important point in a realist drama—only those who know the Russian peasant well are capable of giving a competent judgment.

* * *

Will Meilhac be elected to succeed Labiche at the Academy? This is one of the questions that occupies the theatrical world at the present moment. Since the success of Decorated, Meilhac has discovered that the title of Academician is necessary to consecrate his talent and allow him to die contented. This hardened bachelor might have belonged to the forty immortals long ago if he had cared to take the trouble to *se ranger*. But the author of those sparkling Offenbach operettas always said that he preferred his independence. Now he has been seized with that ambition that always touches every literary Frenchman sooner or later. No one questions Meilhac's titles to the honor he solicits, but the Academy is a very sedate institution and one that looks at a candidate's habits as well as his talent. Meilhac is a jovial man, who detests what is popularly called society and prefers the company of a few merry companions and pretty actresses. He takes infinitely more pleasure in going to the circus and variety shows than in frequenting salons where he would undoubtedly further his academical chances, but at the same time bore himself to death. When his literary half, Halevy, was stricken with the immortal fever, he retired from the wicked partnership and atoned for the naughty Offenbachian librettos by writing the goody-goody Abbe Constantin and Criquette Meilhac, on the contrary, has never written a book, I believe, and has contented himself with putting all his talent into his pieces. Perhaps it will be a good thing if the Academy does not receive him, for once within its walls he might stop writing his sparkling comedies for fear of shocking his dignified colleagues. Meilhac is now fifty-five years old and in the full bloom of his talent. No dramatist of the present day observes the human comedy more carefully than he and no one puts our vices and virtues into a more amiable shape before holding them up for our contemplation.

* * *

A singular adventure has just happened to Adolphe Belot, the well-known novelist and dramatist. Belot is one of the most restless of men. All at once he is missed from his accustomed haunts and the first that is heard of him he is hundreds of miles away from the boulevards. About three months ago he went to India and after visiting that country started back on his return. On board the steamer he probably gave some one the idea that he was crazy—the author of Article 47 is a excitable talker and loves to indulge in paradoxes—for no sooner had he reached Paris than he read in the newspapers a dispatch from Marseilles saying that Adolphe Belot had arrived from Saigon in a mental state that alarmed his friends. His friends certainly were alarmed when they read this report and they hastened in numbers to his house, where they found him looking better than ever. Belot, who is a creole by birth, was educated at Paris for the bar, but his first case disgusted him and he started off for Brazil in a sailing ship. When he returned he wrote his first book, "The Chatiment" and published it at his own expense. At the outset the book did not have any success and this displeased him as much as his first case, so he left Paris for New York After visiting the South and West he returned home by way of New Caledonia Upon his arrival here he found that the similarity of the title of his book with Victor Hugo's volume had caused the whole edition to be sold. This success encouraged him to write, and he afterwards produced the Drame de la Rue de la Paix, Article Forty-seven, The Testament of Cæsar Girodot, and any quantity of other books, most if not all of which are familiar to American readers. Many of his novels have been adapted for the stage, and the The Testament of Cæsar Girodot is in the repertory of the Comedie Francaise. Belot is not a classical writer, but he claims to be sincere. Even in those works that have created some scandal he pretends that his aim was to warn honest folks by exposing the social corruption. One of his most celebrated novels was first published in the *Figaro*. At the end of the eleventh instalment the readers began to protest. Villemessant, who was not easily shocked, asked the author if he could not change the plot Belot bounded with surprise. "And the morality!" he cried. The *Figaro* stopped publishing the work, but when it appeared in book form it had a tremendous sale. One of Belot's best books is the "King of the Greeks," which describes the gambling world and the methods of cheaters. The reasons of its excellence is simple: Belot is an excellent player and frequently gets left."

* * *

Two young Italian ladies, twin sisters, are just now having great success in some of the Parisian salons. I do not know whether their names have yet been wafted across the Atlantic, but I venture to mention them: Augusta and Ernesta Ferrari. Both were piano pupils at the Vienna Conservatory, where they gained the highest prizes. Then they each discovered that they had a voice, Augusta a soprano, and Ernesta a contralto, and they both went to Italy and studied with the best masters during five years. Liszt, who heard them play at Vienna, became interested in them and gave them valuable counsel. Rubenstein met them in one of their German tours, and was as much struck by their talent as Liszt had been. On one occasion, in presence of Rubenstein and Joachim, the two sisters seated themselves at two pianos and played in unison, Schubert's Hope of Spring. After having heard it once, Rubenstein demanded that the two players begin the morceau again, he seating himself by the side of Augusta, while Joachim went to turn the pages for Ernesta. The two masters wished to assure themselves that there was no trickery, and that one of the artists did not only "make believe." When the piece was finished Rubenstein did not say a word, and as he continued to remain silent, the two sisters, who were very anxious, finally asked him: "What is the matter, dear master, are you not pleased with the movement or the sentiment?" Rubenstein shook his head and replied with a malicious smile: "It is perfect, young ladies! But what troubles me is to know how I shall ever find a husband in unison for two artistes like you!" Since then the young ladies have become as fine singers as they were already extraordinary pianists.

* * *

In the month of April the city of Morlaix, in Brittany, is to open a new theatre, due to the generosity of one of its inhabitants who died some time ago. One of the original features of the inauguration (Richard Grant White is dead, so I can use this word that he abhorred) will be performances by a troupe of actors discovered in one of the Breton villages. The members of this troupe do not speak a word of French; all they know is the Brittany patois. In ordinary life these actors work at all sorts of trades. All of these have received, from father to son, the tradition of a role in a certain number of pieces in the patois of the country which have never been written and the authors of which are unknown. These pieces are, properly speaking, a series of tableaux more or less enchained by the unique tie of a personage. The scenes are frequently changed, but as they are of the most rudimentary description, there are no long waits. The performances are usually given in a barn; a cask covered with cloth represents the throne of Pontius Pilate, the Roman soldiers are armed with flails and wear large pantaloons and short vests with silver buttons. It will be a curious sight to see these Breton artists on a real stage with regular properties. But how many of the audience will be able to understand their dialogue? STRAPONTIN.

London News and Gossip.

LONDON, Feb. 23, 1888.

Two new and original sensation dramas in one week is a large order even for London play-goers, especially when such dramas are run upon the lines of The Lucky Shilling and The Mystery of a Hansom Cab. The first named of these pieces was produced at the Standard on Monday night; the other was due for production at the Princess' last night, but literally at the eleventh hour, Hawthorne, Kelly, and Co. found themselves compelled to make other arrangements, owing to the "excessively heavy scenery." The fair Grace is not ignorant of the uses of bold advertisement, and postponements are in the eyes of some sceptics only another means of playing the same old game. The scenery of her new piece is, I have no doubt, very heavy, but as a matter of fact the real reason for this postponement was that at the dress rehearsal on Tuesday night the Mysterious Hansom Cab horse managed to tread the boards so effectively that some of them gave way under the strain. It might have been thought that the common or garden carpenter could have made all straight within a couple of hours. It was not so, and hence these tears. Whether the postponement was due to the heaviness of the scenery or to the heavy feet of the Mysterious Hansom Cab horse matters little. The result is the same, anyway. The production is postponed till to-night, and is consequently too late to notice in this letter.

* * *

The Standard piece came off, however, in due course. It is in five acts, and is written by "the authors of A Dark Secret," which their name is John Douglass, whose modesty is so great that he doesn't care to put his own name to his own pieces. John has in his time written a Tank, a Rainstorm with Real Water, Rotten Row with Real Horses, and innumerable other realistic effects. That famous work, the Tank has done duty in divers shapes, and has (as I fancy I have already told you) been by turns The Thames at Henley, a Cataract on the Irrawaddy, a part of the Bristol Channel and a Tidal Harbor, the locality of which has for the moment escaped me. I question if Shacon or Bakespeare himself ever wrote a better tank, or one more calculated to bring out the best and brightest qualities of the British drama. But let that pass. There is no tank in The Lucky Shilling. In its place we have the outside of the General Postoffice, with the dispatch of the night mail therefrom, and a railway goods' station, in which is introduced "for the first time in any stage in the world—a real locomotive and goods train." This introduction leads to "the fight on the railway trucks," being, as we are informed on the programme, "an exact representation of the capture of the burglars on the goods train at Carlisle—a sequel to the notorious Netherby murder." Neither of these scenes has anything whatever to do with the plot, but that doesn't much matter in this connection, for it is a Standard rule that the scene is the thing and the story a matter of quite secondary importance. The story of The Lucky Shilling is, indeed, as wild a farago of improbabilities as ever was nailed together, even for a piece of this kind, and the dialogue is well worthy of the story. But this wouldn't matter if the two big "triumphs of realism" were at all triumphs. The post-office scene is a tolerably faithful representation of the exterior of a part of our big building in St. Martin's Le Grand, but how the introduction of six one-horse mail carts with nothing in them can be taken to typify the "dispatch of the night mail," is more than I can fathom. The "real locomotive and goods train" about which so much fuss has been made, are of course not real at all—no existent stage could bear the burden of such realism. What is meant is that they are "practicable." The little trucks run upon little lines laid down for them, and the little locomotive works by steam. The villain has got to be settled somewhere, and he may as well be settled there as anywhere else. Apart from these "triumphs of realism," there are two very fine scenes, for which the Douglasses deserve all possible praise. One of these is a snow-covered landscape, with bridge crossing frozen stream, and a roadside inn in foreground. The other is a scene on the housetops, where toughs and "cops" fight with much vigor and greatly to the delight of the pit and gallery. Amy Steinberg (Mrs. John Douglass) plays the wife of the comic villain represented by Richard Purdon. It is Miss Steinberg's mission to frustrate her husband's knavish tricks—and she does it all the time. During the process she disguises herself successively as a fat, deaf maid-of-all-work, an aged Frenchwoman, a lady in lilac silk and a Sister of Charity. Stella Brereton (Mrs. Richard Douglass) plays an unhappy heiress who, in the first act, gets twelve months' hard labor for passing bad money, and who is subsequently forcibly abducted from her lodgings and cast into a maniac's den. The maniac (female) is chained to a post and eats straw, when she is not practically endeavoring to eat Miss Brereton. I wish I had room to describe the humors of The Lucky Shilling. They were like Sam Weller's knowledge of London, extensive and peculiar. We had a high old time, sir, I can assure you.

* * *

East winds and constantly threatening snow storms have shriveled up managerial receipts in many quarters. Frankenstein at the Gaiety continues, however, to do brilliant business, and The Bells of Haslemere still ring out merrily at the Adelphi. The Gaiety crowd sail for Australia on April 28, after which date the shrine of the Sacred Lamp will be given over to Daly and company for a brief season. It is rumored that on the eve of the Gaiety company's departure one of our magnates of finance will give them a grand farewell ball at the Hotel Metropole, in order that the leave-taking may be taken with fitting solemnity. Apropos of finance and of the Gaiety I am reminded of another rumor which has just come to hand, and that is that the Gaiety Theatre is about to be formed into a liability company, with George Edwardes as managing director. I also hear that the shares will in all probability not reach the public market at all as the whole of them will virtually be taken up on the instant that the prospectus is issued.

* * *

At the Globe yesterday Wilson Barrett gave a matinee performance of The Lady of Lyons, and of course, played Claude himself. This is the first time he has ever played the part in London, but I am told that during his American tour he assumed it with considerable success. On Wednesday he was unstagy—if a Claude Melnotte *can* be unstagy, which many doubt. Any way Barrett's Claude was commendably free from exaggeration, and the applause plentifully vouchsafed him was better deserved than any he has recently received. Miss Eastlake was a comfortable and plump Pauline, and showed to most advantage in the last act. Hudson, who used to play the Tetrarch, was perhaps the heaviest Beauseant ever seen upon any stage. George Barrett played Colonel Damas with some humor.

* * *

Next Saturday Willie Edouin and the fair and frolicsome Alice Atherton, his wife, will commence another flutter at theatrical management. They have seized this time upon the Strand, which has been given up by Lydia Thompson after a severe and plucky struggle. Edouin opens with Katti; or, The Family Help, as adapted by C. S. Fawcett (actor) from Malhac's Gotte. Katti; or, Etc., was tried in the country a few months ago with satisfactory results. We shall see how it suits London. On the same evening by way of curtain raising, there will be produced a new comediette, by Yorke Stephens and W. Lestocq, entitled Through the Fire. It is to be hoped that the Edouins will meet with better luck than has usually attended them in London theatre-managing.

* * *

Your Mr. A. C. Gunter's popular story, "Mr. Barnes, of New York," has already been seized upon by several of our native adapters. A week or two ago Edouin, in order to warn off all other adapters, advertised that he had up his sleeve a version which he would presently try on West-End matinees. But, lo! last Saturday an adaptation of Gunter's story, prepared by Messrs. S. B. Sheridan and A. Kalisch (names unknown to me) was played by a scratch crowd at the Ladbroke Hall, Notting Hill. For copyright purposes, whether Edouin will or will not pursue the course he originally intended with regard to Mr. Barnes, is not stated up to the time of mailing.

* * *

The volatile Charles Wyndham, who has been playing David Garrick in various languages hither and thither about the Continent, was to have returned to England and the Criterion on Saturday night, but owing to having been again "commanded" to appear before the Czar, Charles wires that his reappearance must be postponed until next Wednesday. We shall all be glad to see Charles but we had hoped he would choose something less hackneyed and more brilliant for his re-entry.

* * *

Beerbohm-Tree is preparing to follow Buchanan's Partners at the Haymarket with Wills and Grundy's new powder-play, La Pompadour. The mounting is to be extra magnificent. Tree has cast himself for the character of Narcisse, the vagrant, a much different part from that originally played by the bold Bandmann. The Pompadour will be represented by Mrs. Beerbohm-Tree and Voltaire by Brookfield.

* * *

Christma, a long but not unpowerful Russian drama, originally produced at a Prince of Wales' matinee last year, is to presently succeed The Ticket-of-Leave Man at the Olympic. Wilson Barrett will, it is said, soon try a new version of Belphegor, the Mountebank. I don't know that a new version is wanted. The one Charles Dillon used to play is good enough, I take it. A lot of fuss is being made here about the coming of Mansfield to the Lyceum next Autumn with Prince Karl and Dr. Jekyll and Mr. Hyde. Mansfield used to show promise at our Royalty and elsewhere as a character actor, but he will have to show considerable improvement on his former form to give reason for all the paragraphic alarums and excursions that have lately taken place.

* * *

Game (i. e. Plucky) is the title which Richard Henry has selected for the new Liverpool-and-London drama which he (or rather they) have written for Jennie "Jo" Lee. Jennie will play a Liverpool-Irish lad of considerable courage and liveliness. It was originally intended to produce the piece at Wilson Barrett's Hull theatre next week, but from the state of the rehearsals I should say it will have to be postponed. At least, I believe, that is Richard Henry's own view.

* * *

This afternoon, too late for detailed notice in these columns (for the mail, like time and tide, waits for no man) there was tried on Prince of Wales' matineers an adaptation by E. V. Seebohm of Mrs. Hodgson-Burnett's charming story Little Lord Fauntleroy. During the week there has been trouble about this, for that Mrs. Burnett had prepared—or was about to prepare—a version herself. She, therefore, not unnaturally objected to any one else using her materials. The adapter, however, declared that not only had he offered Mrs. Burnett a share of any profits that might result from the piece, but also that his play was almost entirely original, and that he was, in point of fact, indebted to the clever novelist for the "merest suggestion" of story. I cannot say at present whether Seebohm's just statement is strictly accurate, but anyhow his second is not, for, barring one or two alterations, he has made pretty bold use of Mrs. Burnett's book, and not only so, when a call was raised for the author just now he had the audacity to come before the footlights.

All I can stop to say now is that Little Lord Fauntleroy proved to be a bright and clever comedy which only needs a stronger last act to stand a good chance of success. The Little Lord was delightfully played by Annie Hughes, whose only defect was an occasional tendency to affectation of delivery. Arthur Williams was At. as the American storekeeper, Silas Hobbs (he was one of the best stage Americans I have yet seen), and Dearest was finely played by Mary Rorke.

GAWAIN.

Notes from Paris.

PARIS, Feb. 24, 1888.

Noblesse oblige. When an author meets with an astonishing success the public is terribly disappointed if his second effort does not fulfil the promise of the first piece. M. Grenet-Dancourt, the author of Three Wives for One Husband, has just experienced the truth of this fact, which is as old as the hills. His new comedy-farce, the Mariés de Mongiron, has failed to catch on, although I am not sure that the paying public will confirm the unfavorable opinion of the dead-head audience of the first performance. It is certain that the new piece will not have the like run that the Three Wives for One Husband enjoyed, but it may keep the stage for a fair number of nights. The Mariés de Mongiron contains a comical idea that the author has failed to carry out. He has filled his piece with a lot of *hors d'œuvres* that are very funny, but they destroy the comedy. Beaudard has been happily married during five years, when his mother-in-law appears on the scene, and family jars begin. The result is that monsieur and madame apply for divorce. The three acts are devoted to remarrying this badly-assorted couple. Beaudard tries his best to wed his wife to a man who will render her unhappy, and Mme. Beaudard, on her side, wishes to return the compliment toward her husband. After a lot of digressive scenes husband and wife find that they love each other and become reunited in the holy bonds of wedlock. All the other characters in the piece marry in the last act so that the farce finishes by six weddings.

* * *

At the Renaissance, Coquard and Bicoquet has, on the contrary, met with an immediate success. Messrs. Raymond and Bucheron's joyous comedy-vaudeville is, like Granet-Dancourt's piece, a very broad production, judged from our—what shall I say?—prudish Anglo-Saxon point of view; but the subject is clearly exposed and cleverly carried through, without detour, to the denoument, which is simple and satisfactory. Although having no pretension to high comedy, Coquard and Bicoquet contains some scenes full of observation. Bicoquet is the real name of Coquard, and Coquard is the assumed name of Bicoquet when he amuses himself with *ces dames*. This rich Parisian pork pie dealer is engaged to marry a young lady who lives in a country town. One day, while on his way to visit his betrothed, he meets in the first class compartment of the railway carriage a charming married lady, Mme. Fargassier, who is on her way home, which happens to be in the same town where Mlle. Francine Temerlin resides. Bicoquet and the married lady being the only passengers occupying the compartment, the Parisian Conquard hypnotises his fair companion, and when the train stops at Thibonville there is one more deceived husband added to the already long list in France—and elsewhere. As the marriage day approaches Bicoquet wishes to break off this liaison, and makes an appointment to meet Mme. Fargassier. In order not to be recognized he puts on a false beard, a long ulster, and a slouch hat, and goes to an inn on the border of the river that flows peacefully by the town where his betrothed and his mistress reside. There he is obliged to give his name to the landlady, Mme. Tringlot, and naturally he calls himself Coquard. After a short stay at the inn he goes to the designated spot, where his belle awaits him. He announces his marriage. Mme. Fargassier is so furious that she scratches him like a cat, besides boxing his ears. After this scene he takes off his disguise, returns to the inn as Bicoquet and asks for supper and lodging. Mme. Tringlot recognizes the cane and the rings worn by Coquard, and imagines that this Bicoquet has assassinated Coquard after robbing him. To add to Becoquet's discomfiture, his false beard and hat have been picked up by a fisherman who overheard the lovers dispute, and supposes that a crime has been committed. He sounds the alarm, and Bicoquet is arrested. When he is brought before the judge for preliminary examination he discovers that this official is his mistress' husband, and, although the proofs accummulate against him, he does not attempt to establish his innocence, for fear of compromising a married woman. Finally, his betrothed, who is proud of being loved by so distinguished a criminal, helps him to escape. His persecutors discover that Bicoquet and Coquard are one and the same individual, that there has been no assassination and no husband deceived—for Mme. Fargassier succeeds in making the judge believe that it is the fisherman's wife who had the rendezvous with the gay Parisian. Mlle. Francine, a little undeceived, marries the false assassin.

* * *

The entertainment given at the Hotel Continental last evening in aid of the Dramatic Artists Orphans' Asylum, was a grand success in spite of the counter-attraction of a grand ball at the Elysee. The Asylum was founded a few years ago by Marie Laurent and a few other well-known actresses. The institution has an income of about forty thousand dollars a year, and provides for some forty orphans, whose ages range from three to eighteen years. The great attraction last evening was the series of Chinese shadows, where the attractive faces of the most celebrated Parisian actresses were seen in outline. Sarah Bernhardt, Judic, Granier, Theo, Rejane, Montbazon, Darlaud, and others defiled before the delighted assembly by the side of the dancers Marquet, Righetti, Laus, and the actors Lafontaine, Cooper, Alexandre, Berton, Samary, Lauzier, etc. After the exhibition the artists mingled with the audience, and the ball continued until morning. The receipts are sure to be large, which will please the excellent women who direct the asylum and enable them to admit some unfortunates who are waiting their turn.

* * *

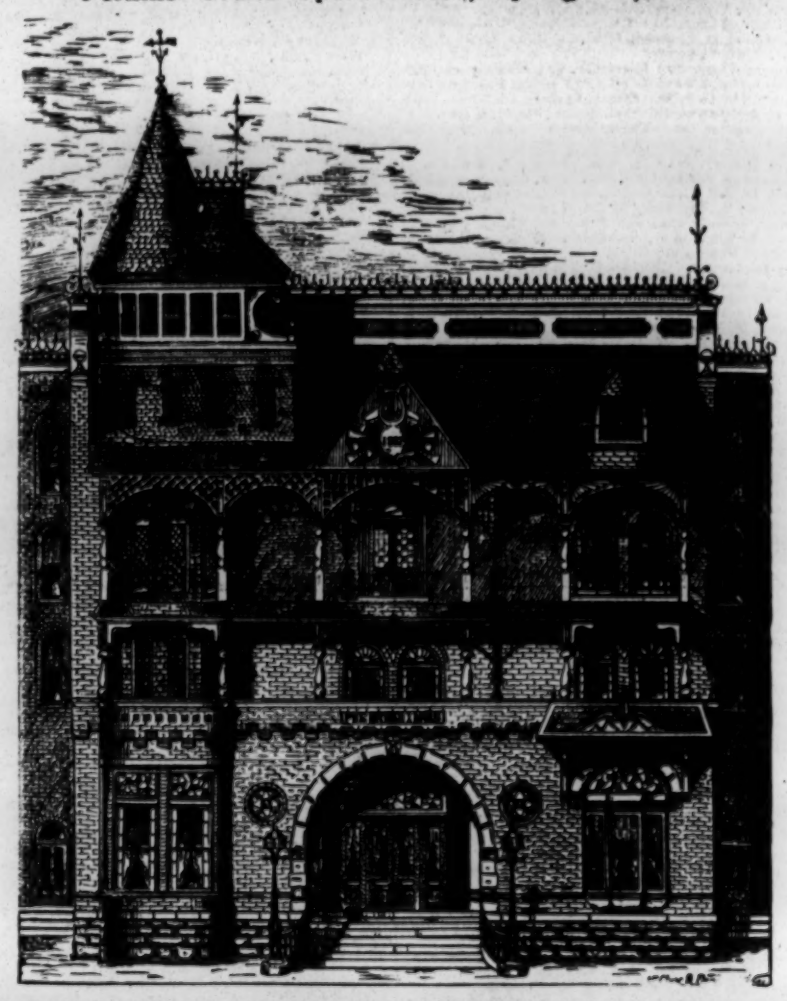
Brussels is a sort of outer Parisian boulevard, theatrically speaking, for *saves vous*. The Belgian managers are sharp enough to take French pieces when they can get them ahead of their Parisian brothers. The number of successful comedies, dramas and operas that have first seen the light at Brussels, after vainly waiting for a chance to appear at Paris, is very large, and if I had the time to look up the statistics I am sure that they would surprise the reader. The latest work to receive a hospitable reception by a Brussels manager is Jocelyn, an opera that Capoul, with all his influence, could not succeed in getting produced at Paris. Perhaps the judgment of the Parisian managers who declined to mount this lyrical work was sound, but this we shall only know after the first performance, which takes place tomorrow evening at the Mounaie. The libretto that the poet, Armand Silvestre, aided by Capoul, has adapted from Lamartine's immortal poem, follows the original text very closely. The authors have introduced no new scenes and added no new personages. They have even respected Lamartine's verse, and of the twelve hundred lines that the libretto contains one thousand at least are by Lamartine. The opera has been arranged as a succession of living tableaux, representing the principal episodes of the religious romance. There are four acts and eight scenes. The music has been written by Benjamin Godard, who is one of the youngest of the French composers. Next week I shall be able to tell you what effect his music made upon the Belgians and the large numbers of Parisians who have gone to Brussels expressly for this musical solemnity.

* * *

Coquelin wants to return to the Comedie-Francaise. The public asks nothing better, and now it is for the committee to decide on the proposition. The distinguished actor has offered to return to the theatre on the first of May next as a *pensionnaire*—that is to say, on a salary, without any share in the profits, which are divided among the *societaires*—provided he can take four months' leave each year. This vacation would enable him to go to America, or anywhere else, and earn more money than he could during the whole year at the Francaise. Messrs. Boucher and Truffier and Mme. Celine Montaland have been elected *societaires*.—It appears that Miss Moore, our countrywoman, who graduated at the Conservatory here two years ago, and was engaged for the Grand Opera a few weeks ago, has been found unsuitable. Her voice is too light and her figure too short. So Miss Moore will probably be engaged at the Opera Comique.—Gounod's Romeo and Juliette, with a new ballet added, will be given at the Grand Opera next October; in January, 1889, production of Ascanio, the new work of Saint Saens; in April of the same year a brilliant revival of Gluck's Orpheus accompanied by Ambroise Thomas's new ballet, The Tempest, upon which the master is now working.—Ernest Reyer is writing the score of Salamonbo and Paladilhe once called Vanina.—The Maison du Bon Dieu is the title of a new comedy by M. Alexander Hepp, that will be played at the Vaudeville next season. After the conclusion of her engagement at the Porte Ste. Martin, next month, Sara Bernhardt is going on a tour through the country and afterward through Spain and Portugal.—Dumas' Princesse George will be played at the Francais next week; it was originally performed at the Gymnase in 1871.—Arthur Shirley and Walter Parke are accused of cribbing bodily Philippe Gille's Charbonniers and producing it under another title.—This is not the first time that English dramatists are indebted to French brains for their "originality."—The celebrated violinist and composer, Jean Alard, has just died at the age of 73.

STRAPONTIN.

Perkins' Grand Opera House, Springfield, Mo.



The Perkins Grand Opera House, Springfield, Missouri, will be ready for opening April 1. It is the finest appointed theatre in the State, its parquet, dress-circle, balcony, gallery and boxes having a seating capacity of 1,700. The decorations, folding chairs, fixtures, etc., are of the costliest and richest character. The stage, one of the most complete in the country, is stocked with full set of scenes, set pieces, complete borders, and working grooves, admitting of enlarging the width from 36 to 44 feet. Depth of stage, 45 feet; height to rigging loft, 61 feet. There are 12 dressing-rooms, complete in equipment, with easy access, and all heated with steam.

Springfield has a population of 23,000, with good adjacent towns.

The staff of the house is P. B. Perkins, proprietor and manager; Horace Dumar, business manager, and G. E. Brooks, treasurer; and the profession is notified that promises or bookings made through other parties than the above are unauthorized, and must be corrected if attractions wish to appear at this house.

The Perkins Grand is the only theatre in the city, the other places of amusement being small, flat halls and a remodeled skating-rink.

The management desires to hear from strictly first-class attractions, and is now booking for this and coming season.—*Com.*

In the Courts.

MRS. LANGTRY ESCAPES ONE SUIT.

The suit brought by Al. Hayman, as executor of Morris Greenwall, against Mrs. Langtry for $18,500 has been discontinued in the United States Circuit Court. When Mrs. Langtry made her first trip through the country in 1884, she entered into a contract with Greenwall, who was then managing Baldwin's Theatre, in San Francisco, for an extended tour in Australia. She broke the contract. Hayman as executor of Greenwall, who died at about the same time that the contract was broken, then brought the suit, claiming $8,500, which was alleged to have been expended in hiring steamship staterooms, advertising, and securing theatres in Australian cities. He added $10,000 damages for loss accruing from the failure to carry out the contract. Judge Wallace, in signing an order of discontinuance of the suit charged the defendant with the costs.

MR. BARRYMORE'S CLAIM.

La Tosca had not been given at the New Broadway Theatre before it served to become the basis of a lawsuit. Maurice Barrymore saw the play, and now claims that in it there are scenes and portions of the plot which are taken from his own play Nadjezda. To ascertain whether he has any rights to his alleged creations he has ordered his lawyers to prepare papers in a suit. His story is that in February, 1887, a translation of Nadjezda was given to Madame Bernhardt at the request of Henry E. Abbey. The lady had afterwards told him that she was much pleased with the portion of the piece she had read. He had heard nothing from it since, however. Her attention had also been called to the play by Henry Jarrett. Now, Sardou is said to have written La Tosca at the request of Sarah Bernhardt for her own use and under her own direction. Barrymore claims after witnessing the play that the scenes, most potent situations, and in some places the language of the piece written by himself have been taken from his play. If the case ever goes to court it can be readily determined whether he is right, and whether there is any actual infringement.

AT ODDS WITH HER MANAGER.

Margaret Mather and Manager Hill are having a little trouble over their affairs. Mr. Hill has for a long time had Miss Mather's management, and his aid brought her to the position of success that she has attained. Miss Mather is now dissatisfied with the financial arrangements, and evidently thinks she is entitled to more money than she has received. At all events she has retained a lawyer and demands an accounting for the past six years on the part of Mr. Hill of the money received from her performances. Mr. Hill does not agree to this, and a suit for the accounting will probably be instituted.

Comment.

INTERESTS NON PROFESSIONAL READERS.

San Francisco Examiner.

"Actors' Dens" are in process of exploitation in the NEW YORK MIRROR. If the descriptions are not outrageously idealized these Bohemian apartments must be the most enticing and characteristic abiding places imaginable. They are very cleverly "written up," and make one of several attractive departments in a paper which, unlike most of the dramatic periodicals, is interesting to readers who have no connection with "the profession."

Letters to the Editor.

MR. WEIGAND CONTRADICTED.

Editor New York Mirror:

DEAR SIR:—In your columns of last issue there is a statement from Charles F. Weigand, of the Natural Gas company, about their having dates at the Fourteenth Street Theatre in March or April. Our ads. in your paper announce the fact that we hold a contract for an indefinite period, beginning March 26, at the Fourteenth Street Theatre. Such statements are likely to injure us, and, if agreeable to you, we wish you would publish this contradiction of Mr. Weigand's statement. Yours,

LACY AND ARTHUR,
Managers The Still Alarm.

Growth of the Fund's Library

The library of the Actors' Fund has recently been enriched with several donations of valuable books. Among the more important acquisitions are the following:

From Mrs Frank E. Rea: "Players of a Century," by H. P. Phelps; "Reminiscences of Michael Kelly," by Joseph McDonough; "Memoirs of George Frederick Cooke," by William Dunlap; "Talma on the Actor's Art;" "The Theatrical Inquisitor," London, 1814; "On Actors and the Art of Acting," by George Henry Lewes; "Henry Irving, Actor and Manager," by an Irvingite.

From E. F. Nagle: "Vidocq the French Spy."

From Dr. Robert Taylor: "The Plays of Sophocles," by Thomas Francklin; "The Play of Æschylus," by Robert Potter; "Plays and Poems," by Ben Johnson; "Marlowe's Faustus and Goethe's Faust," by John Austin, L. L. D.; "The Plays of Richard Brinsley Sheridan."

From Lorimer Stoddard: "History of the American Theatre, 1749-1776," by George Seilhamer; Cicero's "Tusculan Disputations;" "Retrospections of America," by John Bernard; "Bugle Echoes," edited by Francis F. Browne; "What I Remember," by Thomas Adolphus Trollope; "Hours with German Classics," by Frederic Henry Hedge; "Trial of Gideon," by Julian Hawthorne; "The Great Bank Robbery," by Julian Hawthorne; "A Captive of Love," from the Japanese, by Edward Greey; "The Old Order Changes," by W. H. Mallock; "Geoffrey Stirling," by Mrs. Leith Adams; "A History of Greek Literature," by Frank B. Jevons, M.A.; "Letters of Thomas Carlyle," by Chas. E. Norton; "The Ethical Import of Darwinism," by Jacob Gould Schurman; "Life of Victor Hugo," from the French, by Frances A. Shaw; "In Silk Attire," by William Black; "Microbes, Ferments and Moulds," by E. L. Trouessart; "The Anatomy of Negation," by Edgar Saltus; "Nathaniel Parker Willis," by Henry A. Beers; "Talks with Socrates About Life," Translations; "American Literature," by Charles F. Richardson; "France Under Mazarin," by James Breck Perkins, 2 vols; "Letters of Madame De Rémusat," from the French; "Ralph Waldo Emerson," by Alfred H. Guernsey; "Eminent Authors of the Nineteenth Century," by George Brander; "Goethe's Faust," from the German, by John Austin, LL. D.; "Men, Places and Things," by William Mathews, LL. D.; "Rachel," by Nina H. Kennard; "Some Famous Hamlets" by Austin Brereton; "Cathedral Days," by Anna Bowman Dodd; "Life, Stories and Poems of John Brougham," Edited by William Winter; "The Wane of an Ideal," from the German, by Clara Bell; "Agememnon and Dramatic Idyls," by Robert Browning; "The Poems of Thomas Bailey Aldrich;" "Handbook of English History," by Francis H. Underwood. "An Index to the Works of Shakespeare," by Evangeline O'Connor; "The Structure of English Prose," by John G. R. McElroy, A.M.; "The Aliens," by Henry F. Keenan; "Oliver Wendell Holmes," by William Sloan Kennedy; "Bryant and His Friends," by James Grant Wilson, and "American Literature," by Edwin Percy Whipple.

Victor Guteman, who is looking for a position as business manager or agent, has had a wide experience. He has piloted companies to Australia, New Zealand and India. He prefers taking charge of a company contemplating a trip to the antipodes. He can book good time in Australia, he says, without touching Williamson's syndicate.

Fanny Gillette, who plays Diane de Noirmont in Robert Mantell's production of Monbars next week at the Fifth Avenue Theatre, has had much critical attention bestowed upon her costumes. The most striking were made by Duluc, of Paris, from designs taken from famous paintings, notably the one worn in the first act, which is a copy of Kaemmerer's celebrated "Wedding Under the Directoire."

The rosy freshness and a velvety softness of the skin is invariably by those who use Pozzoni's Complexion Powder.—Cos.

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PROF. WESTON. Actor, Artist, Vocalist, etc. Author and proprietor of Seven Thousand Miles in Seven Thousand Seconds; Extracts, and Innocents Abroad (from Mark Twain). Solicits correspondence or interview with manager or proprietor of good theatre (or backer) looking toward engagement on small shares. Prof. Weston owns $800 stereopticon outfit, and guarantees entertainments to equal the best in quality while ahead of all in uniqueness and originality, nothing of the kind having ever been attempted by anyone else. Address care MIRROR.

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